STAGE BROADWAY SCREEN

VARIETY

PRICE 25¢

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LEADERS AMONG CRITICS

Dramatic Critics' Box Score

SCORE AS OF DECEMBER 29, 1928

Key to the abbreviations: SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

	SR.	R.	W.	O.	Pct.
ERVINE (World*)	43	34	9	..	.790
ATKINSON (Times)	51	39	10	2	.764
LITTELL (Post)	51	37	13	1	.725
WINCHELL (Graphic)	40	29	11	..	.725
GABRIEL (American)	54	39	15	..	.723
ANDERSON (Journal)	57	41	15	1	.719
COLEMAN (Mirror)	60	41	17	2	.683
HAMMOND (Herald Tribune)	51	33	18	..	.647
GARLAND (Telegram)	31	19	12	..	.613
MANTLE (News)	58	34	21	3	.583
OSBORN (Eve. World)	60	26	26	8	.433
‡LOCKRIDGE (Sun)	16	13	3	..	.812

* Visiting guest critic.
‡ Recently appointed.

Variety's Own Score

	SR.	R.	W.	O.	Pct.
VARIETY (combined)	99	80	19	..	.808
Ibee (Pulaski)	34	31	3	..	.912
Rush (Greason)	10	8	2	..	.800
Abel (Green)	19	15	4	..	.789
Lait	16	11	5	..	.688

ERVINE--DRAMA; ARDEN--PICTURES

Mid-Season Box Scores for Drama and Films—English Guest Critic on World Tops Drama Reviewers—Doris Arden, on Chicago Journal, Leads All Picture Critics—Irene Thirer, of News, First of New York's Film List

GOOD PERCENTAGES

An English drama reviewer guesting temporarily on the New York Morning World, is to the forefront of the critics in Variety's box score for the midseason rating.

In pictures, with Los Angeles eliminated through the peculiar complexion of its newspaper reviewing field, Doris Arden of the Chicago Journal leads all. On top in the New York division is Irene Thirer. Miss Thirer held the same position in Variety's previous box score.

(Film Story on Page 4)
(Drama Story on Page 58)

Film Critics' Box Score

SCORE AS OF DECEMBER 29, 1928

Key to the abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

NEW YORK

	PC.	R.	W.	O.	Pct.
Irene Thirer (News)	92	71	18	3	.772
John S. Cohen, Jr. (Sun)	67	47	17	3	.701
Katherine Zimmerman (Telegram)	48	33	12	3	.688
George Gerhard (Eve. World)	72	49	21	2	.680
Bland Johaneson (Mirror)	93	60	31	2	.645
Regina Cannon (American)	88	56	26	6	.636
Quinn Martin (World)	45	28	13	4	.620
Betty Colfax* (Graphic)	75	46	25	4	.613
Rose Pelswick (Journal)	74	43	18	13	.567
Richard Watts, Jr. (Herald Tribune)	64	33	24	7	.516
Mordaunt Hall (Times)	66	30	29	7	.455
Margaret Tazelaar (Herald Tribune)	25	9	14	2	.360

* Julia Showell.

CHICAGO

	PC.	R.	W.	O.	Pct.
Doris Arden† (Journal)	49	38	7	3	.791
Mae Tinee* (Tribune)	69	54	11	4	.783
Genevieve Harris (Post)	67	51	12	4	.761
Clark Rodenback (News)	69	50	12	7	.725
Carol Frink (Examiner)	71	51	13	7	.718
Rob Reel‡ (American)	66	45	19	2	.682

† Murial Vernon. * Frances Kurner. ‡ Hazel Flynn.

TRADE PAPERS

	PC.	R.	W.	O.	Pct.
Variety	123	98	25	..	.796
M. P. Today	76	57	16	3	.744
M. P. News	55	39	16	..	.709
Film Daily	79	55	24	..	.696
Harrison's Reports	98	65	30	3	.663

Hotels in Times Sq. Make Things Tougher for Lay-Off Actor-Guests

Hotels in the Times Square district are bearing down on the actor, especially the newer hostelries operated on the chain system. These hotels are making the actor "lay it on the line" with a week's board in advance before accepting him as a guest, permanent or transient.

Unless the actor is known to be working steadily or can produce contracts as proof to that effect, his trade is discouraged.

One of the chain systems insists that bills be settled every three days unless the actor can show bank references to its credit manager. Failing in this, the hotel seals the room and seizes the baggage without standing on ceremony.

Located most conveniently along the main stem, this hotel's management admits that it prefers to cater to transients rather than the professional.

Last week less than five per cent. of those registered on a week-to-week basis at this particular hotel were actors, and those mainly in nearby legit theatres.

Vaudevillians coming into New York without any immediate work in sight are the hardest hit by these stringent regulations. They are bluntly informed their trade is not wanted, no matter how much baggage they check in with. The baggage is the tip-off in most cases that the accommodation seeker is an actor.

The unknown unemployed actor is also meeting with opposition in the long-established theatrical hotel, these already being overburdened with long-past-due accounts of actors known to the owner-manager over a period of years.

(Continued on page 49)

Nicest Speaks Feel Whalen's Crusade Effect

The nicer type speaks are in a panic over the new Police Commissioner Grove A. Whalen. The front page publicity with its arbitrary clean-up drive is hurting their trade, particularly on the afternoons when the femme cocktail patronage was no small source of income.

Whalen is generally feared and respected. It is generally appreciated his personal affluence and social position make his attitude in the matter above reproach, with nothing but political glory and a possible mayoralty nomination.

The nicer oases, with their kitchen facilities and genuinely congenial atmosphere, are not the targets of the new crusade, but along with the more vicious speaks these establishments are taking it terrifically on the chin through the scare publicity keeping the cautious away. Whalen's creed for the cops seems to be to crown 'em first and ask questions after and the careful citizenry don't care for any nightstick melees in any unforeseen barroom raid.

R. R.'s Noises Ruined Mohawk Hotel's Trade

Schenectady, N. Y., Jan. 8.

Mohawk Hotel, in this city, where many actors have lived while playing local dates and where their night's slumber was jarred by locomotives running in and out of their rooms, has started suit against the New York Central and the Delaware and Hudson roads because of that.

The Mohawk was the city's leading hotel before the building of the Hotel Van Curler but the rear of the hotel abuts on D. & H. property and the N. Y. C., running parallel and adjacent to the D. & H. tracks. The suit is for $200,000.

Offenses specifically complained of are abnormal and continuous steam exhaust, puffing of locomotives, slap and clank of loose driving shafts, slipping of wheels (mostly for lack of adequate power), bell ringing, steam whistles, shouting of orders and crashing together of cars and trains of cars, most of which is alleged to be done at night. Ask any actor who has stayed there! He knows!

The plaintiff also alleges that the N. Y. C. burns bituminous coal which produces unhealthy smoke that endangers health and quickly fouls paint, paper and linens in the hotel.

The complaint against the D. & H. is that its trains are excessively loaded.

Complaints against this by guests of the hotel, especially members of the acting fraternity, have been frequent and the hotel claims much business was lost by it as a result of the alleged nuisance.

$500,000 Show Loss for Young Kahn And Worth It in B'way Experience

Roger Wolfe Kahn's financial loss in the five years that he has been active in the show business grosses $500,000, or about $100,000 a year, which his banker-father, Otto H. Kahn, probably considers cheap in view of the invaluable experience the youth has enjoyed. Young Kahn, still active in the show biz, with himself and his band (the Detrolters) slated for Keith's Palace, New York, next week, states that the half million loss will probably be the stop limit for his financial setbacks, so far as he can make it.

The two signal losses were the recent $210,000 debit on the "Americana" revue production, and $200,000 on the Le Perroquet de Paris, the first $5 nite club in America.

Young Kahn may have sustained other losses through guaranteeing his crack band some fancy salaries for 52-out-of-52 week contracts, although he has also made money from band bookings, an exclusive Victor recording contract and from song royalties. Taking it by and large, young Kahn perhaps netted $15,000 annual profit some years but the big items grossing a half million dollar loss represent the cost of his show experience on Broadway.

That 500 grand is well nigh a pittance alongside of the Kahn family fortune and is regarded as a reasonable price for such experience. Many another young and fabulously rich young man with perhaps more years of experience and age will be "taken" and have been the chumps for dames, the universal Waterloo for humankind, so it may be a cheap enough charge-off on the Kahn equanimity to let that 500 thou roll off the knife as a good buy.

EXPECT 2,000,000

Montreal, Jan. 8.

Town expects around 2,000,000 transients from the States during 1929. This is calculated on a basis of 675,000 automobiles coming across the border.

During the past year 575,000 cars visited here according to the local Tourist and Convention Bureau.

See Pages 28-29 This Issue for Your Invitation to
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London As It Looks

By Hannen Swaffer

London, Dec. 28.

Let me tell you the truth about American plays in London during 1928. When all the tumult and the shouting has died, you will find that nearly all of them were not only failures but grotesque failures, that almost generally speaking the managers who have relied upon America so that they could import their wares and then call themselves managers have failed utterly and completely.

The Luckiest Manager

The only really lucky importer has been Sir Alfred Butt, who has done big business at Drury Lane, chiefly, according to his own statement in court, because of Paul Robeson. "Show Boat" was ruthlessly cut after the first night. Sir Alfred's other strokes of fortune were "The Trial of Mary Dugan," one of the successes of the year.

"Funny Face," although a few weeks after its production, when it was playing to enormous money there was a gas explosion outside the theatre which caused the building to be shut down. It is still closed.

The Astaires Are Indiscreet

Although scores of people were rendered homeless, and in Christmas week, too, a young man who writes gossip for the Daily Mail was foolish

(Continued on page 61)

$12,500,000 in Gambling Casinos in France

Paris, Jan. 8.

The gambling racket which comprises 164 authorized casinos in France had its banner year in 1928. Figures just available show an increase of $1,000,000 in revenue over 1927.

More than $12,500,000 changed hands over the tables and something in excess of half of it goes into government coffers.

Le Touquet was the biggest winner with $2,400,000 to the good. Cannes and Deauville ran close second and third.

Biarritz, Nice and Vichy follow in that order and from that point on the figures drop rapidly.

Josie Baker Barred

Paris, Jan. 8.

Josephine Baker, about to start for Poland, found she was barred from that country under a recent law which prohibits employment of any but performers of Polish nationality within the jurisdiction of that government.

This makes it fairly complete, Josie already being frowned upon by nearly all the Continental governments. To make it worse she hates the idea of going back to the States.

Evelyn Laye in "Moon"

London, Jan. 8.

Evelyn Laye will be the femme lead in "New Moon" when it is produced here at the Drury Lane some time in April.

Miss Laye will sail for New York early in March to view the New York presentation of this operetta.

DOUBLE OPERATION

London, Jan. 8.

A Paris wire from Eddie Dooley to a friend here states that he and his sister, Jenny, are both undergoing operations there today (Tuesday).

Further inquiry developed that Jenny is under the knife for appendicitis.

SHAYNE'S PARIS CLICK

Paris, Jan. 8.

Al Shayne clicked again here, this time at the new high hat club called Chez Victor, which formerly operated in London.

Shayne says he is about to tie up under a year's agreement of exclusive management of T. D. Kemp, Jr. (American).

LIKE "WHISPERING JACK"

Paris, Jan. 8.

"Whispering Jack" Smith opened at the Palace Jan. 4 and did well. He is spotted in the last act of the current revue.

Date is for 20 days under original booking, subject to extension.

REVUE BEAUT TO WED

London, Jan. 8.

Enid Stamp Taylor, revue beauty, will wed Sydney Colton, business man, Jan. 10.

At one time Miss Taylor was engaged to Count Bosardi, Tullulha Bankhead's prospective husband.

CHINESE GIRL IN "CHALK"

London, Jan. 8.

Anna May Wong, Chinese film actress, has been signed for "The Circle of Chalk," which goes into rehearsal Feb. 17.

It is due to open exactly one month later, probably at the Savoy.

Vaude Dates

London, Jan. 8.

Last minute booking at the Holborn Empire (vaudeville) brought on Jones and Keyes, colored dancers, who got over nicely.

Another colored dancing act is at the Palladium (vaudeville), the Five Spillers. Act is okay but too long. Jerry Blanchard, femme single due at this house this week, was switched to provincial dates until her routine is set. Boys caught her at Brighton.

Veteran Scribe Dies

London, Jan. 8.

James Marix, veteran American journalist, died in London Jan. 5, aged 87.

Marix had served the New York Herald here for many years. He was that paper's war correspondent during the Civil War together with Sir Charles Wyndham. He was in the audience at Ford's theatre in Washington when President Lincoln was assassinated.

"News" Sheffield 3 Wks.

London, Jan. 8.

"Good News" played Sheffield last Saturday to 3,500 people with Bobby Jarvis a tremendous hit.

Show will stick there three weeks.

DOING CLARKE'S "RELATIONS"

London, Jan. 8.

Eddie Clarke is coming over here to play in his "Relations."

Show is under the management of MacFarlane and Allen and will open at Blackpool, Feb. 11. It will stay out six weeks and then come to the West End.

COL. WERNHER'S HOUSE

London, Jan. 8.

Colonel Wernher, husband of the daughter of Grand Duke Michael, of Russia, has made application for the erection of a theatre in the Seven Dials district.

House is designed for both legit and film exhibitions.

BUY 'CHEE CHEE' AND 'ARMS'

London, Jan. 8.

London will see both "Chee Chee" and "Present Arms" next fall.

Paul Murray and Jack Hulbert have purchased these shows from Louis Dreyfuss. Books will be rewritten by English writers.

KINNEY-ROPER SIGNED

London, Jan. 8.

Kinney and Roper, who dissolved stage partnership some time ago and recently resumed as a team, have been signed for the new C. B. Cochran show.

VAUDE MATS FLOP

London, Jan. 8.

Experiment of the Holborn Empire (vaudeville) in trying two matinees weekly has proved a failure.

Idea has been abandoned.

"BURLESQUE" THRU JAN. 26

London, Jan. 8.

"Burlesque" will terminate at the Queen's on Jan. 26. Show will have had a run of eight weeks.

Bookings in France

Paris, Jan. 8.

Patricia Storm has gone to fill an engagement at the Perroquet, Cairo, Egypt, popular winter resort for southern Europe.

Burns and Johnson, colored dancers, have been booked for the Empire in May.

WILL MAHONEY

The St. Louis "Times" said, "Will Mahoney, the Charlie Chaplin of vaudeville, was a riot of fun yesterday at the Orpheum. He kept his audience in a continuous roar of laughter. He sings, dances and tells jokes in a manner all his own and his offering from start to finish is a real delight."

Direction

RALPH G. FARNUM

1560 Broadway

London Shows Shifting At Turn of the Year

London, Jan. 8.

The turn of the new year finds a general shakeup in the show alignment as usual. Among the shifts are the following:

Jan. 19 is definitely given as the closing date of Billy Merson in "The Lad." Edgar Wallace, author of the piece, is heavily interested financially.

At the Vaudeville Clara Gibbings is closing Jan. 12, to be followed by "He Walked in Her Sleep."

"Jealousy" quits at the Fortune theatre Jan. 26, giving way to "Craig's Wife," starring Phyllis Neilson Terry. This brings the whole Terry clan together in the West End at one time after long absence. Fred Terry and Julia Neilson (parents) are at the Strand in "The Scarlet Pimpernel" and Dennis Neilson is at the St. James in "No Other Tiger."

On the other hand, "The Patsy" seems to have grown into a promise of stability for some time. A provincial tour is being arranged for the piece with another cast, the present troup remaining in the West End indefinitely.

"Jazz Singer" Australian Riot—Talkers on Boom

Sydney, Jan. 1.

A riot of favor greeted the opening of Warner Brothers' "Jazz Singer," with Al Jolson.

Now the boom is on for the talkers. This country had been somewhat lukewarm toward the American innovation in sound pictures prior to the Jolson song outburst.

Australia has no native talking picture production and is sparse of its own silent films.

It is near barren in wired houses, with the cable mentioning a boom, evidently referring to a demand now by the theatres for wire equipment and talking subjects.

Australia in percentage is one of the largest foreign users of American pictures.

Race Tickets 40% Up

Paris, Jan. 8.

Admission prices for the great French race tracks have been raised about 40 per cent.

New scale affects the tracks both at Auteuil and Longchamps, where the classics of the Continental turf are run.

BROWN TAKES SAVOY

London, Jan. 8.

Maurice Brown is taking over the Savoy theatre on a long term lease until the house is torn down for rebuilding.

Brown assumes his tenancy at the conclusion of the run of "Young Woodley" and will inaugurate his stand with "Journey's End."

MOULIN REVUE CLOSING

Paris, Jan. 8.

The last performances are announced of the present Moulin Rouge show with the added report that Mistinguette, its star, is to go to Berlin for a long engagement.

"MERRY MERRY" FEB. 20

Claudia Dell as Lead—Peggy O'Neil and Arthur Baskcomb

London, Jan. 8.

Clayton and Waller have started casting for "Merry Merry," which is due at the Carlton Feb. 20 after one week out of town.

Among those engaged are Peggy O'Neil, Arthur Baskcomb and Claudia Dell. Miss Dell sails from New York Jan. 11 on the "Mauretania" to play the lead.

Negotiations have been closed to secure Cecil Cunningham for an interpolated role.

Vaude Openings

London, Jan. 8.

Playing a return visit to the Holborn Empire Dec. 31, Dora Maughan and Walter Fehl appeared as single acts, with Miss Maughan on during Fehl's turn.

Joe Termini, also a quick return at this house, did very well.

At the Alhambra the Connor Twins, doubling from the Mayfair Hotel, did fairly, handicapped by their choice of songs.

Palladium's bill for the week of Dec. 31 was the best playing lineup thus far staged by the present management. Show and its running order ran, Grix Gregorys' risley troupe; Gillie Potter, monologist; Marian and Martinez Randall; Billy Bennett, monologist; Sonnie Hale and Jessie Mathews doing bits from Cochran's recent revue; Joe Thomas Saxotet; Moss and Frye; Lillian Leitzel; Phil Rich and Lafayette's Dogs.

Gregorys did splendidly, but the Randals were impeded by a shortened running time which did not permit their full act. Moss and Frye were enthusiastically greeted but won't draw a dollar until they are better known.

Phil Rich, assisted by Alice Adair, were well received although hardly being strong enough for next to closing. Lafayette's Dogs closed smartly.

Upon making various changes in routine the Connors impressed favorably enough to be given two weeks at the Coliseum, after the Alhambra date, with Stoll route to follow.

Duncans Back for Zieggy Roof and Palace Dates

London, Jan. 8.

Duncan Sisters were on the Ile de France when it left here Jan. 2

Understanding is that the team, upon arriving in New York, will open on the Ziegfeld Roof and double into the Palace starting Jan. 21.

MERSONS "LAD" CLOSING

London, Jan. 8.

Edward Wallace's "The Lad," with Billy Merson, just can't make the grade.

Show will be withdrawn from the Shaftsbury the middle of this month.

FOR AUSTRALIAN REVUE

London, Jan. 8.

Molly O'Doherty, imported by Bertie Meyer for "Lucky Girl," and Pat and Terry Kendall sail Feb. 2 for Australia to do Cochran's revue for Williamson-Tate.

They are due in Sydney April 1.

NEW FOLIES SHOW

Paris, Jan. 8.

A new show is in preparation for the Folies Bergere, due some time in February. It will have a preliminary showing among the Riviera resorts before Paris sees it.

Tallulah's Hubby Bankrolling

London, Jan. 8.

Upon the conclusion of "The Cardboard Lover," Tallulah Bankhead will be presented and financed in future plays by her husband, Count Debosdari.

New "Broadway" Heroine

Paris, Jan. 8.

Janette Flynn is replacing Meg Lemonnier as Billie in the French version of "Broadway," which is still running satisfactorily at the Theatre Medeleine.

New Acts Away from Home

London, Jan. 8.

Dufrenne, Varne and Oudiffred, directors of the Empire and Palace, Paris music halls, are in town scouring the field for new vaude acts.

CONCERNING THE NEW ATTRACTIONS IN PARIS

Paris, Jan. 8.

At the small Theatre Michel, which has been making frequent changes of late, M. Trebor offers a new comedy by Jacques Natanson entitled "Je t'attendais" ("I Waited for You"), a typical bit of French fancy skating on literary thin ice. It is entirely without plot, but bristles with smart lines through its three acts and four tableaux.

The subject is equally typical, having to do with the complacence with which unmarried couples contemplate the infidelities of their partners. Effort was received with a minimum of enthusiasm. In the cast are Signoret, Pierre Frensnay, Jean Wall, Robert Clermont and Mmes. Alice Coce and Gabrielle Dorzat.

Post Card Criticisms of Film Help London Trade

London, Jan. 8.

Intense cold and fog the past week haven't helped show business.

Annual holiday revivals are doing well as also the legit successes.

Big attendance at the picture houses is probably due to the exceptionally good films on display plus the Evening Standard's $500 competition for the best film criticism written on a post card by an amateur. Contest proved so successful last week prizes have been doubled this week.

Another factor is that the cinema theatres are comfortably heated.

Paris, Jan. 8.

Snow has been falling the past three days for the first time this winter.

Temperature ranged as low as 20, resulting in a layer of ice all over town.

Paris Strike Ends

Paris, Jan. 8.

Peace once again rests on the Odeon and Opera Comique, where the stage hands will receive an increase of four francs (about 16 cents) instead of the 7 francs demand which brought on a strike backstage Christmas.

Matinees were interrupted at the Opera but now are resumed.

"CINDERS" REOPENING

London, Jan. 8.

"Mister Cinders," musical produced by Julian Wylie with Ernest Edelsten also in on it, is being reorganized. It is breaking in out of town.

Edelsten is turning over his interest in the show to Williamson-Tate, Australian firm, which will partially recast. West End opening is scheduled for the Adelphi Jan. 28.

Herb Williamses 4th

London, Jan. 8.

A daughter was born to Mr. and Mrs. Herb Willaims Jan. 4 in London. This is their fourth child.

SAILINGS

Jan. 31 (San Francisco to Sydney) Bob McQuestin (Sonoma).

Jan. 11 (New York to London) Claudia Dell (Mauretania).

Jan. 11 (New York to London), Allan K. Foster and family (Metagama).

Jan. 9 (London to New York) Francis Mangan, Grace Doro (Majestic).

Jan. 9 (Paris to New York) Nikita Balieff and "Chauve Souris" troupe (Majestic).

Jan. 5 (New York to London), Fowler and Tamara, Roy Mack (Berengaria).

Jan. 5 (New York to London) T. Elder Hearn (Baltic).

Jan. 4 (New York to London) Harry Howard (Berengaria).

Jan. 4 (San Francisco to Yokohama) La Argentina (President Lincoln).

Jan. 3 (London to New York) Mrs. Percy Burton (Ascania).

Jan. 2 (London to New York) Duncan Sisters (Ile de France).

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PAR-FOX STUDIO LEADERS

RADIO'S CONTINUED STORIES WIN KIDS FROM OLD MOVIE SERIALS

The continued or serial programs over the radio are taking the place in juvenile affections once held for the old-time serial movie. On certain nights the radio audience just must stay home to listen to a regular program to which they have become addicted. Most of these regular programs are dramatic productions, playlets and sketches, which from week to week depict the adventures of the same characters who have become familiar and beloved by the radio audience. In fact, the radio audience has become so interested in and familiar with the joys and troubles of the characters in the radio playlets that hundreds of letters offering solutions for their problems and condolences for their misfortunes, are received by stations following this program of continued entertainment.

An idea of the fannish interest can be gleaned from one incident occurring to a station that offered a continued program. The characters in the radio playlet were distressed over the fact that they had lost their baby pig (it was a farm sketch), and after having conveyed their bereavement to their fond audience, the following few days four live and any number of imitation pigs were received by the station. Incidents such as this occur frequently.

WOR has its "Main Street" playlets continued from week to week; WABC, its "Show Boat"; WJZ and WEAF, a number of continued playlets that include "Real Folks," "Wayside Inn" and "Great Moments in History," "Biblical Dramas," "Blue Danube Nights," "Neapolitan Nights" and others which are inclined to the educational. School teachers are constantly urging their pupils to watch for such and such a program which touches upon their school curriculum.

Only difference between the serial radio program and the old-time serial movie is the fact that each playlet is a complete story in itself. The characters remain the same but the continuation develops further adventures. Broadcasting stations soon discovered that their audience disliked remaining in prolonged suspense.

Dramatic productions over the radio have gained immensely in popularity since the inauguration of radio productions. Now all plays and sketches used on the air are written for the radio and regular stage directors are hired to cast for type of voice needed, direct and rehearse the production.

Gerald D. Stopp, who has a long dramatic career behind him in Theatre Guild productions on Broadway and elsewhere, is the director of the production department of the National Broadcasting Company. William S. Rainey, formerly with the Cherry Lane Theatre, is associated with the department, also Henry Fiske Carlton, former member of the English department of N. Y. U. and author of the Harvard prize play, "Up the Line," which was produced at the Morosco theatre, November, 1926.

But in spite of its dramatic trend, the radio has not opened up the gateway for legitimate actresses and actors as it was expected to do. Most of the production departments of stations have what might be termed a radio stock company. That is a group of versatile performers who can be used for any type of production that is to be sent on the air. And so, although the stations are besieged by performers seeking employment, there are few openings for them in radio playlets.

Film's Dual Talk Roles

Milton Sills will have a double talking role in "Pat and Mike," forthcoming First National production.

He will have to assume two speaking parts, the first time this has been attempted in talking pictures.

Alberta's Remorse

Alberta Vaughn, tight-laced queen of FBO's earlier hotel shorts, tells a sad story.

"That's all I have to offer," she says of symmetry, claiming that with the stronghold of electrics, dresses which sold her commodity in the past are now ordered for a seam stretching by her new wire bosses.

W. B.'S NEW IDEA FOR CONTRACTS

No Exclusives, Actors Can Work Outside

Los Angeles, Jan. 8.

With talking pictures in, Warners have set a new style in picture contracts. Instead of signing players for their exclusive services over a stated period, Warners get signatures which simply guarantee that the player will appear in a specified number of pictures for them within a fixed time. This contract does not bar the actor from getting jobs in pictures for other companies between times.

Another contract provides that the actors will be at Warners beck and call for a specified period without stating the number of pictures. Also the actor is permitted to take other engagements when not needed by Warners.

Edward Everett Horton was the first to get the latter type of contract and took advantage of it to sign contingent agreements to make talking shorts for Christie and Educational. Next came H. B. Warner, who was signed for five pictures, to be made in 1929, although he is already cast for M-G-M-'s "Trial of Mary Dugan."

Latest to sign such a contract with Warners is Betty Compson, who has a term agreement with provision made for the four pictures she is to make for FBO, and that also allows her to work for other concerns when not needed by Warners.

Tiffany-Stahl is the first firm to follow the Warner lead in contracts of this type. Company has given its first one to Belle Bennett, which calls for five pictures with permission to do outside work.

Columbia-Fox; Warm

Fox is said to be flirting with Columbia. Reported warm.

Columbia is the inde producer.

Wilk in Charge of W. B. And F. N. Scenario Depts.

Jake Wilk, long a play broker, is now in charge of the scenario departments at Warner Brothers and First National. New affiliation became effective Monday (Jan. 7) with Wilk to have a desk in both New York offices. He goes over on a contract and will mostly deal in the purchase of material.

Wilk's former office now becomes the Manhattan Play Company with Miss Marion Cohen in charge.

6 at $75,000 Each

Los Angeles, Jan. 8.

George Fitzmaurice, who goes to United Artists when leaving First National in February, will make six pictures for the Schenck company within a two-year period.

His salary is set at $75,000 a picture. The first production will star Lupe Velez.

CHECK ON UNITS IN WORK FOR '28

Par. Only Studio Above Normal—Had 17 Units Going One Week, Coast Record — Fox Maintains Average—W. B. Ranks 3rd, M.-G. 4th—U. A. Closed for 2 Mos.—F. N. Drops 50%—Ownership Changes and Sound Factors in Production Slump

31% LESS THAN '27

Los Angeles, Jan. 8.

A complete check on studio activity for 1928 as compared with 1927 shows a decrease of 31 per cent. for the past year. Drop in production is attributed to many factors, mainly the introduction of sound and the changes in ownership of the various producing organizations. Within the next few months all studios equipped with sound-recording facilities will resume their normal state of production and possibly surpass any previous production record.

Paramount is the only studio which operated above normal the past year. Average shows close to nine units working at all times, Par's dullest week being the one ending April 11 when but four units worked, while the top registered 17 week of Oct. 10. Latter is a record achieved by no other studio on the Coast in the history of West Coast production.

Fox studio's average was normal for the year at eight units weekly. Record low here was four units working week of Aug. 21, while top was 12 units week of June 5.

Warners' early activity in sound pictures places them in third position for activity with an average of close to seven units throughout the year. This average would top Fox had the studio not been closed down during the early and latter parts of the year. Record low was two units week of Sept. 5, while high was 12 units week of July 17.

M-G-M Fourth

For many reasons M-G-M takes fourth position with an average of little over six units for the year, as compared to eight units for previous years. Curtailment of production here did not take place until midyear when sound pictures commanded all attention and they immediately set work to acquiring facilities to cope with this condition. Meanwhile production was held up, accounting for the low average. Record low was two units week of Oct. 2 and high was eight units repeated for several weeks during May and June.

First National has changed ownership twice during the year, partly to blame for only a six-unit average on the year. Low was two units during October and highest point came week of April 4 with nine units, followed by three weeks in May and one in June with similar activity.

Universal had several dull periods. There were times when the studio was officially closed, but during these periods space was rented to independents, which helped to retain an average of five units on the year. Lowest periods were during March and November when but one unit worked through the former and no production whatever was made during November. Record top for the year was 13 units, weeks of May 22 and Aug. 7.

T-S, FBO and Pathe

Tiffany-Stahl was organized during the latter part of 1927 and for the balance of that year averaged six units in operation. But 1928 cut this average down to three units, considered normal here. Low was one unit and high five.

FBO, like First National, also twice experienced a change in own-

(Continued on page 12)

Universal's Talkers Held Up By Many Opinions Secured From Lay Letter Writers

Of all the film companies confused by the future of talkers, Universal is the furthest at sea. In the home office doubt is expressed whether the 18 talkers announced for '29-'30 will all be made. Only two so far are nearing finishing touches.

Talk of eastern production is abandoned, with the reason laid to the demand to confine such work to Universal City.

On top of this, with responsible Universities admitting a talker haze for their company, there have come over 700 letters from New Yorkers, slightly over 60 per cent. of whom put thumbs down on canned music and chatter.

These letters, originating from a gag contest to put over a Laemmle talker in the Colony, New York, will be forwarded to Carl Laemmle. Together with a similar request for reactions of fans nationally, tried in the "Saturday Evening Post" with the returns 50-50 on talker sentiment, Universal will get a further lowdown on things talker. An announcement to home office executives, at least, is expected from the Laemmle cabinet.

In connection with the Colony, which, U hoped, would work up 10,000 writers, a three-column ad credited Laemmle was inserted in the theatrical pages of New York dailies. It came out with this bald statement, which certain home officeites are now inclined to minimize:

"The Universal Film Company is preparing to invest more than $5,000,000 in the making of talking motion pictures during the coming season. Before taking this step, we would like the opinion of those who make this investment and potential profit possible."

Reasons Pro and Con

Thereafter followed the conditions with an inducement for thought by: "We will pay $250, divided among the writers of the five best letters giving preference and reason therefor."

Although the contest was up Jan. 1, letters were still pouring into the home office, but not in the quantity expected. No decisions had been made at this writing.

One of the contestants figures that half of the average audience is deaf and that therefore sound has little meaning.

Another likens talkers to personal appearances of stars, calling them a "great disillusionment." This writer says that he was a great admirer of Lionel Barrymore, but since his canned debut never wants to see him again. "To think that such a voice can emanate from such a good little actress," says this gentleman of May McAvoy.

Others claim talkers prevent the relaxation which silent versions afford; that they are a strain on nervous systems; that the reproduction of "so-called human voices are weird."

Of some of those who are for the talkers, one man gives this reason: That talkers prevent the typographical errors which he finds in sub-titles.

Another counters with the relief that talkers kill the chances of annoyance from title reading fans in silent houses.

Others argue that talkers get films out of the conventional rut. One even says that "films reached their peak a year ago and sound is giving them the opportunity for reincarnation."

Deals!

Deals were reported hot and cold for the past 10 days.

The reported negotiations started between Radio and Paramount before Adolph Zukor returned to New York from the coast are said to have been declared off by Zukor upon his arrival.

Fox-Loew reported quite warm again. Loew end reported insisting on cash, with Fox bankers rebelling against reported price of $71 for Loew's stock.

Paramount-Loew amalgamation possibility received a renewed interest spurt through Wall Street rumors and a sharp rise in Loew's stock. That is thought possible as everything else is, reported or secret.

Again rumors about Radio and Warners. Not much faith. Paramount and Warners. Maybe. It's the bankers here.

Radio also linked up with Universal. Strictly denied by Universal.

Somewhat similarly Radio coupled up with a possible Pathe buy. Just an unverified rumor.

Some of the best reports coming from the best sources turn out to be the worst rumors.

Everybody dreaming.

WAMPAS ELECTS BABY STARS '29

Los Angeles, Jan. 8.

Without an official count of ballots recorded for this report, the following have been elected by the WAMPAS as its Baby Stars of 1929: **Jean Arthur** and **Doris Hill**, both of Paramount; **Anita Page** and **Josephine Dunn**, both of M-G-M; **Loretta Young** and **Doris Dawson**, both of First National; **Sally Blaine**, FBO; **Betty Boyd**, Educational; **Helen Twelvetrees**, Fox; **Mona Rico**, United Artists; **Ethlyn Claire** and **Caryl Lincoln**, both freelancing; **Helen Foster**, Broughton.

Miss Twelvetrees is from the legit, having come from Broadway to Hollywood about three months ago, under engagement for Fox talkers.

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Sets for Amateurs

Los Angeles, Jan. 8.

Amateurs have made further encroachment on premises hitherto reserved to the professional film makers.

A Glendale, Cal., concern is marketing sets and reflectors for the use of amateur photoplay makers and photographers.

FILM CRITICS' STORY

With a chance to sit in on 123 pictures which have played Broadway's major league since June 1, '28, Irene Thirer, of the News, maintains her leadership among the Manhattan group of reviewers by having tagged 71 of the 92 films she has caught on the button. Miss Thirer jumped out in front on the current season's first score, in November, at .785 and although currently 12 points behind that mark this tab chronicler has widened the gap between herself and the runner-up, now John S. Cohen, Jr., of the Sun. Cohen can show an increase in accuracy of 35 points since the last score which explains his upstream drive of from sixth to second place.

Those who want to be sectional, and there's been a lot of that around all fall, can again see supremacy in the west where Doris Arden, of the Journal, breaks trail for the Chicago film clinic at a high of .791. This is offset somewhat on the basis that Miss Arden has only sat in judgment 49 times against the New York pacemaker's 92. However, the present tabulation marks a change in the Loop's running order, Miss Arden supplanting Mae Tinee, Tribune, as head gal.

Star System

Coming east again, Miss Thirer's rise and ability to stay there is attributed to her star-grading system which, if nothing else, has eliminated her former no opinion habit. Out in Chi Miss Tinee has also adopted the plan, both papers falling under the same ownership, but it couldn't hold first place for her.

On this full six months' summation it is noted that the leaders in both areas have dropped in percentage totals. Whereas .772 would only have been good enough for third place in New York in November it now tops, while Miss Arden's .791 would have placed her in the last half of the November Windy City outfit. General drop is explained by the pressure of the mounting number of reviews.

Cohen's big hop is understandable in that he is one of the "literary" mob who also possesses a sense of boxoffice. Not so with Dick Watts, Herald Tribune, who continues to like very few pictures and who persists in selecting details and flaws to dwell upon. Watts and Quinn Martin, World, are both consistent in striving for lefthanded phraseology in their reviews, the result being Watts at .516 because of but 24 bullseyes out of 64 shots and Martin's .620 due to 28 rights in 45 chances. Watts is stationary at No. 10 but it's a dive to seventh from third place for Martin. Freddie Hall's reviews (Times) continue to be the most ponderous, the longest and the wrongest, or .455 as a result of only being right in 30 of 66 cases.

Rose Pelswick, New York Journal, displays a plunge of 113 points mainly due to a heavy attack of indecisiveness during which of 24 new pictures she failed to align herself six times and has been wrong in six of her remaining opportunities. It makes Miss Pelswick the gross leader in no opinions at 13, her nearest competitor for this undesirable honor, of whom there are four, all being rated at seven apiece. There is now not a daily paper critic left who has not written at least two reviews to which there has neither been head nor tail.

Further statistics on this line show Bland Johaneson, New York Mirror, to have the most wrongs of the entire list, 31, and Miss Thirer the most rights at 71.

Low East and West

George Gerhard, Evening World, is among the few to reveal an increased percentage. In so doing he has advanced to fourth from eighth place. This is the outcome of a 27-point leap. On the other hand Margaret Tazelaar has been right nine times.

John K. Hutchens, who left the New York Post for a berth on Theatre Arts Monthly, is not included in this score. His successor, Creighton Peet, will be included in the next table.

The Chicago contingent has become shuffled a bit, Genevieve Harris, Post, changing places with Clark Rodenbach, News, as also Carol Frink, Examiner, with Rob Reel, American. The latter now trails her field.

Among this faction Miss Arden is a newcomer, having an almost unbroken string of consistently favorable reviews. This seems to be the outcome of an enthusiastic attitude, and, like most of the Chicago reviewers, she appears to actually enjoy moving pictures. This sense of willing to be and having been entertained is noticeably lacking among the Manhattanites.

In the trade field Variety has fallen off a point from the prior score due to having dubbed five of 34 more screen problems. This papers' total now stands at .796 on a basis of 123 pictures. Motion Pictures Today is now in second place despite a percentage loss of two points for .744.

The change in standing is between M. P. Today and the Motion Picture News, the latter sheet berated at .709, a 41-point slide. Of the two M. P. Today has passed on the greater number of pictures, 76, to the News' 55. The News, Film Daily and Variety remain the only trade papers clear of a no opinion review. Film Daily retains its lead over Harrison's Reports, although Pete has cut that lead squarely in half. Just 33 points now separate the two where before 66 was the Film Daily's margin.

Next to Variety Harrison has caught the most pictures, 98, and has picked up another no opinion in his latest batch of 27 writings.

Film Critics' Box Score

Score as of Nov. 10, 1928

Key to the abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

NEW YORK

	PC.	R.	W.	O.	Pct.
Irene Thirer (News)	65	51	11	3	.785
Katherine Zimmerman (Telegram)	27	21	5	1	.777
Quinn Martin (World)	32	23	7	2	.719
Rose Pelswick (Journal)	50	31	12	7	.680
Bland Johaneson (Mirror)	62	42	18	2	.677
John S. Cohen, Jr. (Sun)	42	28	12	2	.666
Regina Cannon (American)	59	39	18	2	.661
George Gerhard (Eve. World)	49	32	16	1	.653
Betty Colfax* (Graphic)	50	30	16	4	.600
Richard Watts, Jr. (Tribune)	44	25	17	2	.568
Mordaunt Hall (Times)	38	18	16	4	.474
Jeffery Holmesdale (World)	13	6	5	2	.461
John K. Hutchens (Post)	57	26	24	7	.456
Margaret Tazelaar (Tribune)	18	7	9	2	.388

* Julia Showell.

CHICAGO

	PC.	R.	W.	O.	Pct.
Mae Tinee* (Tribune)	47	39	6	2	.829
Doris Ardent† (Journal)	28	23	5	..	.821
Clark Rodenbach (News)	48	38	6	4	.792
Genevieve Harris (Post)	45	35	8	2	.777
Rob Reel‡ (American)	45	34	10	1	.756
Carol Frink (Examiner)	51	39	10	3	.745

* Frances Kurner. † Muriel Vernon. ‡ Hazel Flynn.

TRADE PAPERS

	PC.	R.	W.	O.	Pct.
Variety	89	69	20	..	.797
M. P. News	32	24	8	..	.750
M. P. Today	59	44	13	2	.746
Film Daily	56	41	15	..	.732
Harrison's Reports	71	43	26	2	.656

Analysis of Trade Paper Opinions

Key to abbreviations: PC (pictures caught), F (favored), P (panned), O (no opinion expressed).

	PC.	F.	P.	O.
Variety	123	90	33	..
Harrison's Reports	93	68	22	3
Film Daily	79	59	20	..
M. P. Today	75	61	11	3
M. P. News	55	45	10	..

M. P. News Reports Denied by Johnson

Reports are current to the effect that changes in the editorial direction of Motion Picture News are likely to go into effect shortly. William Johnson, founder-publisher of the News, is leaving for the Coast for three months. He may give way to a new editorial management from reports.

Johnson, credited for the progress of the News since its inception, is among the best liked trade paper men in the picture field. Until last year the News was a self-contained and operating unit, financed by its private backers. In April it became a link in a trade paper chain covering several industries and downtown financed.

Rumors are that Earl Hudson, general manager and associate publisher of the News, may assume complete charge, with Fred Schader, recently taken on by the News, as editorial head.

Schader, formerly of Variety, West Coast, and Fox, went with the News on his arrival from the Coast several weeks ago in a reportorial capacity.

Johnson denies knowledge of any proposed changes.

Dozen Sound Stages

Los Angeles, Jan. 8.

First National will have 12 stages available for sound at Burbank by the end of this month.

Two of these stages were specially constructed under Western Electric specifications. Remaining 10 are being sound proofed with Vitaphone equipment installed.

WARNERS' CURRENT TRIO

Los Angeles, Jan. 8.

Warners has started three pictures this week. These are "The Gamblers," Michael Curtiz, director; "Honky Tonk," Lloyd Bacon directing, and "Time, Place and the Girl," Howard Bretherton directing.

L. G. Rigby is adapting "Skin Deep" for Monte Blue.

E. J. ROSENTHAL ILL

While playing cards at the Friars Saturday evening Edward J. Rosenthal was stricken and after removal to the Mount Sinai hospital the diagnosis was cerebral hemorrhage. His condition was reported as favorable on Tuesday.

He was associated with the World Film offices as a representative of Laudenberg and Thalheim.

"B'way Bound's" Start

Los Angeles, Jan. 8.

Production on "Broadway Bound," starring Eddie Dowling, starts Jan. 14 at Metropolitan studios.

Sono-Art Corporation is producing with Fred Newmeyer to direct.

Radio's Times Sq. Bldg. to House All Branches, with Victor, and Theatre

Official closing of the Radio-Keith-Orpheum-Victor Talking Machine company deal may result in the most complete and largest theatrical structure in the world. Reported plans are for a Times Square location.

According to current and authentic reports, the combination talking picture and vaudeville theatre announced as proposed for New York by R-K-O will be only a unit in the greatest edifice ever known to show business.

In addition to housing all executive offices of the Victor and R-K-O corporations and the latter's numerous screen, stage and ether subsidiaries, the center will hold floors for the booking of vaudeville acts, engaging of talent for sound and silent films, the radio and the phonograph, studios for silent and sound film production, phonograph recording rooms, floors for the distribution and purchase of pictures and the world's largest radio broadcasting station.

Question of an R-K-O theatre of the large picture house type and as an outlet for the company's talking pictures arose at a recent board meeting and though temporarily set aside was favorably received. It now appears that the proposed theatre itself will be a mere part of the many departments included under the one roof.

No site has been selected, nor has a method of procedure been decided on.

The tremendous wealth represented by R-K-O and its tentacles, doubtlessly greater than in any theatrical organization and rivaling most of the important commercials in the way of combined financial strength, makes the building project the more plausible.

The plans needed only the proper impetus, and that was provided by the Radio-Victor merger, it is reported.

A Broad's Broad "A"

Los Angeles, Jan. 8.

One of the younger picture stars, identified and advertised as "God's gift to tired business men," has taken talking pictures so seriously she wishes to inform the world, as she quotes "her audience," that she will endeavor to steer clear of a Bostonese or British accent when talking through the mike. Gal claims the latter is oke for the stage, but when you're playing for the "dese, dem and doze girls" you got to talk their language.

Since it will be no effort to talk this lingo, she sees no reason to cultivate the Piccadilly or Cambridge accent which all the other picture stars in Hollywood are going nuts over.

McCarthy and Hecht's for FBO's Big-Time Talkers

Name playwrights are being signed for one picture or more by J. I. Schnitzer for F. B. O.'s announced big time policy. Of these Charles MacArthur and Ben Hecht have already signed, it is said. All such special writers will confine their activities to New York while a permanent staff of lesser writers is being built up for the Hollywood end by William Le Baron.

Betty Compson, it is understood, is the first of prominent screen players to be contracted. Under her agreement she will make four features.

Hy Daab has named Don Eddy, one of the West Coast's best-known newspapermen and publicists, to fill the vacancy in the studio publicity post created by the absence of Lance Heath.

Makes 24 Sound Shorts Without Release Channel

Los Angeles, Jan. 8.

When J. Xydias organized the Perfect Talking Pictures Corp., to make comedies with the Telefilm synchronization, he started on his 24 one-reelers without a release channel.

He ground them out, however, and during December turned out 20 of 'em. Within the next few days he will have the two dozen finished.

Xydias is going to take a flock of his pictures on a personal tour of key cities and lesser exchanges, marketing the films. Pictures were made at low cost.

DENNY TALKING FAST

Los Angeles, Jan. 8.

Reg Denny is making the talking sequences for three pictures as fast as they can be staged. Eddie Cline, who directed the silent versions of the last two, is making all the talk stuff.

"Red Hot Speed" was silently finished last week, "Clear the Deck" is now under way, and "His Lucky Day" will follow immediately. This is all the sound work going on at U at present.

JOHN DACEY'S MISFORTUNE

John Dacey, Pathe Exchange man, in French Hospital, New York, slowly recovering from the amputation of a leg caused by abscess on the knee joint.

William Raynor, manager Pathe Exchange, N. Y., after a six weeks' illness in French Hospital of intestinal trouble, back at work, noticeably improved.

FBO Engagements

Los Angeles, Jan. 8.

Jack Cunningham and Winifred Dunn have been signed by FBO to do one story, each.

Lasky at Coast Studio

Los Angeles, Jan. 8.

Jesse Lasky is due on the coast Jan. 14, to spend ten weeks at the Paramount studio.

Letting Adoree Option Lapse

Los Angeles, Jan. 8.

M-G-M has decided not to exercise its option on Renee Adoree.

Weather Forecast

Washington, Jan. 8.

The weather bureau at the request of Variety furnished the following outlook for the country east of the Mississippi for the week beginning tomorrow.

Rain or snow will set in Wednesday (9) containuing Thursday and ending by Thursday night or Friday morning, followed by fair weather for two or three days.

Warmer Wednesday; colder Thursday or Friday night from Chicago to Pittsburgh.

Colder Friday in Atlantic States. Continued cold Saturday. Rising temperature about Sunday (13).

Par Will Release Five Fitzpatrick Sound Shorts

James A. Fitzpatrick, independent producer-distributor of short subjects, has made a deal to release through Paramount. Latter company has accepted five "Famous Composer" subjects already completed. They will be synchronized by Victor.

Fitzpatrick is to make an extended trip through Spain, France and Italy in the spring for the purpose of making additional shorts against European backgrounds. All will be made around lives of composers or historical incidents concerning famous songs.

Fitzpatrick moves into the Paramount Building Feb. 1.

Wm. Fox In and Out

William Fox, absent from the city for about 10 days, returned, to be with his family over New Year's. He is said to have immediately left again, following.

New Orleans is reported Fox's objective, with the Saengers if they see him down there probably rounding up the secret service.

BRILL'S AFFILIATED FILMS

David Brill, franchise holder for Ufa in eastern territory, has accepted five picture from Affiliated European Producers to handle on a percentage basis. Because of the American release tangle on Ufa pictures, with Wide World involved, Brill is short on pictures.

Affiliated is also a distributor but without a national sales organization as yet.

Couple of Variety's Muggs Mix In With Chatterers, But Don't Mix Well

Two of Variety's mooching reporters caught one of those chatterers' parties soon after Christmas, tipped off that the p. a. who was giving the shindig in her home for Alberta Vaughn, former F. B. O. comedienne, was noted for the quality of the refreshment.

Busting in like a couple of bulls the two muggs were nevertheless cordially greeted by the p. a.-hostess with one of those "of course you all know these boys" introductions following. Given a quick chill by the assemblage of male and fem chatterers after someone had cracked, "Be careful what you say with these Variety guys around," the two boys sent out a chill in return.

Being muggs but no chumps the two Varietys immediately made for a window seat where a looker with a pair of gams that commanded a second look any time was cooling her heels, she also evidently having been given the ice by the clique of chatterers. Much to their surprise the dame proved to be none other than Miss Vaughn.

Talking motion pictures and displaying their Christmas gifts from various movie stars and picture companies it seems the mob of New York and Brooklyn newspaper film writers had no time for little Alberta, who had come to New York for the first time via Hollywood, besides some small burg on the outskirts of Lexington, Ky.

Getting on conversational terms with Alberta the two Variety boys were warming up to the occasion, aided and abetted by the refreshments.

Getting Info

Alberta, it was learned, is now making a talker in New York for Pathe; Alberta likes to wear those tight fitting dresses that showed up her these, them and those figure to best advantage. It was all she had to sell, she admitted.

Listening in, the chatterers began to edge over and soon about a dozen of 'em were grouped about the guest of honor.

"What's the conversation?" said one of the syndicate service movie critics who came to the party wearing all his Christmas gifts from the picture firms, "are you guys trying to scoop my 235 papers?"

This guy, the only one present wearing the old soup and fish, brought along his Warner Bros. cane, his Universal cigarettes, his Roxy lighter with its encased watch that failed to tick, a cigaret case sent by a movie star and a flask given him by another picture luminary which contained the quart of hooch, also sent him.

At this point one of the chatterers stepped right out of the room for a minute and returned wearing a gayly colored Xmas scarf. That was the burnup for the other dames who had not been so favored by that film actor.

The Routine

Another chatterer then felt called upon to ask the stereotyped questions put to movie people just in from Hollywood.

Among these were:

"How do you like New York?"

"How do you like our skyline?"

"How tall are you?"

"How much do you weigh?"

"Do you know Soandso, I think he's marvelous?"

And following up the answers with such comments as:

"You'll get a great kick out of your first snowstorm."

"You look taller than that."

"I wish I had your figure."

More general conversation about Christmas gifts received, with those who had sent gifts the subject of warm praise.

Tiring of the parlor talk trend and turned down in an offer to show Miss Vaughn and her sister a slice of New York life as viewed from one of the better type of speakeasies, the two Variety boys took their departure. Staggering out into the cool, crisp West End avenue atmosphere, they hailed a passing taxi and made for their favorite Times Square whisperlow to try and forget chatterers and Xmas.

JULIAN JOHNSON'S 7 YRS.

Los Angeles, Jan. 8.

Julian Johnson will complete seven years as a title editor with Paramount Jan. 22.

It approaches a record as staff executive in a studio.

Katz's Gold Passes

Close show friends of Sam Katz have received gold passes to the Publix theatres for 1929.

The passes are in the form of a medal or watch fob, neat but not gaudy—and gold!

LON CHANEY FOR SILENCE, ONLY

Los Angeles, Jan. 8.

Lon Chaney flatly refuses to appear in talking pictures. He issued his decision when M-G-M officials tried to pursuade him to appear in a talking short with other stars of the company.

Chaney says he made his reputation and holds his following as an interpreter of mysterious characters, that he has only one voice and it can't be changed as he changes his make-up or character. Talking pictures might possibly ruin his screen career, he thinks.

No amount of argument has been able to convince him that his reasons are not valid and wise.

Object to Alma Rubens' Prowling; Complaint Filed

Los Angeles, Jan. 8.

Alma Rubens has not been behaving to the satisfaction of her neighbors who are prominent in the screen colony. A number of them had her summoned before Municipal Court Judge Georgia Bullock on a charge of disturbing the peace. Miss Rubens pleaded not guilty and goes to trial this week.

It appears Miss Rubens had a habit of prowling at all hours with a flashlight looking for something she never seemed to find. Anyway, it annoyed Mr. and Mrs. Finis Fox, LeRoy Mason and his wife, Rita Carewe, who aided Mrs. Mehl, who swore out the complaint.

Complaint also charges boisterous parties.

Lloyd's New Lead Lady

Los Angeles, Jan. 8.

Harold Lloyd has changed his mind about the leading lady for his next comedy now in production. Jean Arthur is returned to Paramount and Barbara Kent is borrowed from Universal.

At the same time Mal St. Claire replaced Ted Wilde as director.

Damita in Person

Los Angeles, Jan. 8.

Samuel Goldwyn is sending Lily Damita east to make a series of personal appearances in connection with showings of "The Rescue."

HARRY BRANDT'S NEW LINE

Harry Brandt, formerly one of the heads of the Brandt Circuit, Brooklyn, will be guest of honor at a dinner to be tendered at the Ritz Carlton Jan. 14.

It is the occasion of his new affiliation with Laucheim, Glickman & Co., brokers.

The Brandt boys (Bill and Harry) recently sold their circuit to William Fox.

RAOUL WALSH BACK

Los Angeles, Jan. 8.

Raoul Walsh returns to Fox this week to prepare "The Cockeyed World," sequel to "What Price Glory," which he will begin directing Jan. 15.

Walsh has been a. w. l. recovering from an injury sustained when a rabbit jumped through the windshield of his auto.

SHEEHAN IN NEW YORK

W. R. Sheehan, the Fox production chief on the coast, was due in New York yesterday (Tuesday).

Sally Blane Moves

Los Angeles, Jan. 8.

Sally Blane, formerly, featured player with Fox, goes with FBO.

MRS. LEO DWAN DEAD

In Auto Crash in Los Angeles—Husband in Hospital

Los Angeles, Jan. 8.

As the result of an automobile crash Jan. 2, Mrs. Leo Dwan, 28, died of a broken neck.

Her husband, business manager for Alan Dwan, the director, is recovering in Santa Barbara Hospital.

Congress Gets Complete Data

Washington, Jan. 8.

The Department of Justice will send to the Senate Judiciary Committee tomorrow or Thursday, it is understood, a complete report of its investigation of the film industry, upon which the committee will decide whether or not to hold a congressional inquiry as called for in the Walsh resolution, which is in its hands for disposition.

The department's answer has taken 18 months to compile, and runs to between 3,000 and 4,000 pages. It is understood Col. William J. Donovan, assistant attorney general, has used modern methods, avoiding snooping, but forcing cooperation from the industry in the open. It took eight years to investigate the steel trust and seven years to probe the tobacco trust.

Belief here is that the committee will not report the resolution out, for the reason that there is evidence enough in this report as well as in the forthcoming report of the Federal Trade Commission to serve all reasonable purposes.

Col. Donovan is said to be proud of his answer to the committee's demand for information. It comprises reports on all film mergers, the department's investigations into film boards of trade and many complaints originating with exhibitor interest to the department and to other agencies.

Photophone's Special Films Supervised by Currier

Production of a special program of artistic pictures is reported lined up by R.A.C. Photophone, through which General Electric evidently intends to issue its first motion picture presentations. Dick Currier, son of one of the officials of the company, has been placed in charge of Photophone production, it is reported.

Currier, college man, took a four or five weeks' course on the FBO lot before assuming charge of the new Photophone plant. It is said four scripts have already been acquired and that production will be in the new Photophone studios on 25th street.

As a subsidiary of R-K-O, Photophone pictures will obviously be produced in competition with FBO, though sold by two separate organizations.

Thomson's Will

Los Angeles, Jan. 8.

Will of Fred Thomson, husband of Frances Marion, scenarist, filed for probate, disposed of an estate valued in excess of $25,000 to be shared between the actor's mother, Mrs. Clara Thomson, of Princeton, N. J., and his three-year-old son Fred, Jr.

Miss Marion, who by the terms of the will was made guardian of the estate, was bequeathed nothing at her own request, but in his will the actor said he did this in the knowledge that she was amply provided for. Thomson's adopted son, Richard, two, was also left out of the will. Thomson stated, however, that he was satisfied that Miss Marion would provide for him.

Thomson died Christmas night following an operation for gall stones.

Zanuck at Warners

Los Angeles, Jan. 8.

With Jack Warner dividing his time between Warners Studio in Hollywood and the First National plant in Burbank, Daryl Francis Zanuck has been placed in charge of production at the Warner studio.

Hays on Coast Jan. 13

Los Angeles, Jan. 8.

Will H. Hays will arrive in Hollywood Jan. 13 for his semi-annual visit.

Murdock-Kennedy Reported Lining Up Vaudfilm Circuit Of Keith-Booked Houses, Etc.

John J. Murdock and Jos. P. Kennedy, along with Pat Casey, the active showman of that trio, are reported having in prospect a circuit of vaudeville and picture houses, mostly now booked through Keith's, that will aggregate from 125 to 200 theatres.

About 100 of the theatres are contained in Keith-booked circuits not owned or controlled by Keith's and which were not included in the Radio Corporation (R-K-O) purchase of Keith-Albee-Orpheum. Among the houses are the Proctor circuit, Wilmer & Vincent, the midwest Lipson circuit, Interstate circuit of Texas, and numerous other houses, besides many theatres operated by circuits which have applied to Murdock to be in on his chain.

It is said that the inner-Keith-booked list, apart from the R-K-O owned and operated theatres, shows a profit last year of nearly $4,000,000. No valuation of this list is obtainable, but general report places the value at over $60,000,000, besides the valuation for the other 100 theatres not as yet disclosed by name of either houses, cities or circuits.

The Murdock-Kennedy chain is said to include theatres from coast to coast, north and south.

Perplexes

What appears to perplex the show people in Times Square is why Radio did not purchase the large money-making circuits when taking over Keith's. They are said now to be held by Murdock, who has an interest in most of them, with all placing their holdings with the Murdock-Kennedy combination for such disposition as they may make of them.

There have been rumors that the matter of the Murdock chain has been under consideration by Radio, also Warner Brothers and Publix, but the information is meager. Murdock, as usual, declined to comment upon any of the reports.

Murdock formerly was the executive director of Keith's, but from accounts did not take more than cursory interest in the negotiations leading up to the buy by Radio. These negotiations, it was said, were mostly conducted through the Lehman Brothers, bankers. Just who informed the Lehmans or Radio of the Keith lineup, or who neglected to inform them of the valuable lot of Keith-booked theatres not considered in that deal remains the unexplained mystery.

Joe Kennedy left Saturday for Palm Beach and was unavailable yesterday; Pat Casey was another who declined to talk, referring to Murdock.

Busting Carl's Records

An operator, in one of Carl Laemmle's newly wired houses, when asked what he was doing, replied:

"Breaking records for Universal."

KENNEDY WILL LEAVE PATHE NEXT MONTH

Jos. P. Kennedy and his family are in Palm Beach, to remain there until about the middle of February, when Kennedy's contract to operate Pathe for one year is expiring.

It's almost a certainty that Kennedy will not hold charge of Pathe beyond that date. He is said to have notified the Pathe bankers before leaving New York Saturday of his intention to retire. It is expected that an announcement will be made of Kennedy's resignation about the time his contract runs out.

No successor to Kennedy is reported in prospect. J. J. Murdock is president of Pathe and Colvin Brown its executive manager. John C. Flinn is another important Pathe executive.

Kennedy's future intention in a business way is not disclosed. He has been reported in receipt of several proposals, from the banking and show fields. While operating Pathe to date, Kennedy pulled that picture producer and distributor out of a bad hole, from the red to the black ink.

Pathe had been losing around $70,000 weekly when Kennedy assumed charge. It slowly turned over and in the first six months of Kennedy's direction showed a profit of about $250,000, considered phenomenal for so short a time for a concern going in the red at the rate of $3,500,000 yearly. Pathe's best month with Kennedy in charge was October, when its net reached $140,000.

Meanwhile during the Kennedy tenancy Pathe's stocks shot up, preferred and common. The common was around 2 when Kennedy stepped in. It was looked upon as hopeless, with no demand. Preferred was about 7. Since then the common has gone as high as 15 and the preferred shot to 28. In between it is said that all of the heavy Pathe stockholders who had stood in fear of a complete loss got out to extremely good profit.

No Jig, So Wampas Cuts Top for Frolic to $5

Los Angeles, Jan. 8.

Larry Ceballos has been chosen stage director of the eighth annual Wampas Frolic to be held Feb. 12. Edward Royce will put on two numbers for the show.

With the dance feature of the frolic eliminated, Wampas have cut the admission price to $5. Affair is to be held in the 6,400-seat Shrine Civic Auditorium.

Instead of the customary take-a-bow personal appearance of the film stars, these luminaries will be seen on the stage doing scenes from talking pictures in which they have appeared. The 13 baby stars also will be exhibited.

FBO'S EXCHANGE MEETING

Los Angeles, Jan. 8.

Annual meeting of exchange managers of the western sales division of FBO was held Jan. 7 at at Ambassador hotel. Sales policies affected by the new production lineup of FBO were discussed.

J. Frank Shea, assistant general sales manager in charge of the western division, presided. Lee Marcus, vice president of FBO, addressed the managers.

FBO Selling Horses

Los Angeles, Jan. 8.

Putting the seal on its declaration it was finishing with western productions, FBO has advertised for sale five horses formerly used by three western featured players.

They are "Flashlight" and "King" of Tom Tyler's unit; "Black Beauty" and "Babe" of the Bob Steele stable, and the pinto, "Rags," of Buzz Barton outfit.

N. Y. to L. A.

Paul Bern
Will H. Hays.
Maurice Mackenzie.
Adolphe Menjou.
Kathryn Carver.
Edward Small.
Joe Rock.
Pat Rooney family.
George W. Weeks.
Eddie Dowling.
Ray Dooley.
James Hanley.
Jesse Lasky.

L. A. to N. Y.

Raymond Cline
Fred Pelton.
Lee Patrick
Wayne Pierson.
W. R. Sheehan.
H. K. Weeks.
J. M. Schenck.
John W. Considine, Jr.
Phyllis Haver.
Sam Jacobson.
Lily Damita.

N. Y. T. O. C. C. Withdraws from Film Board Arbitration; Couldn't Get Breaks

Starting this month the Chamber of Commerce, harboring the remaining independent exhibitors in Greater New York, will no longer participate in general arbitration proceedings in this territory. This decision was officially adopted following a meeting of the Board of Directors Dec. 20.

Action of this nature has been contemplated by the local independents for several years, and threatened almost weekly at times. Reasons for a break of the alliance with the Film Boards of Trade, as explained by the independents, have been numerous. The annual figures issued by the Hays office showing the number of cases won by independents against the producers-distributors are sufficiently strong to explain the advocacy of such a move.

In appearing before the Film Boards of Trade independents are uncertain of a decision from causes too numerous to mention. Representation of an independent by an independent was in many cases no assurance of a straight decision, the independent perhaps figuring in a buy from the producer-distributors whose case would be up, and all angles figuring against an unbiased judgment.

Recently the inability of the Flm Boards of Trade to bring any definite pressure to bear on the electrics in regard to the interchangeability of talking devices may be considered as the final cause to bring the movement to a head. This latter cause, however, is not among the major difficulties, inasmuch as the Film Board of Trade had no authorization in the matter and withdrawal would not ameliorate equipment conditions.

In passing the resolution the T. O. C. C. provided that if any member should have occasion to appear before the Board of Arbitration and not be satisfied with the Board that may be sitting, that member shall have the right to request the T. O. C. C. to designate three exhibitor arbitrators.

Reinhardt Decides to Personally Produce

Los Angeles, Jan. 8.

Max Reinhardt, German director, is backing his judgment with cash. His selection of "The Miracle Woman," by Hugo Hofmanstahl not meeting with the approval of Joseph M. Schenck as a starring picture for Lillian Gish, and with Schenck withdrawing as financial backer of production, Reinhardt has decided to finance the picture personally.

It will be made at the United Artists studio, and if the United Artists like it, they can have first choice. Otherwise, Reinhardt will secure other distribution.

It will be Reinhardt's first effort as a picture director.

French Writers Want Run Royalties from Films

Washington, Jan. 8.

Dramatic Authors' Society, Literary Peoples Society and the Film Authors' Society of France are reported by George Canty, in a communication to the Department of Commerce, to be combining to force a new arrangement for compensasation from picture producers.

According to the present plan, the demand will not only be for the usual lump sum, but for a royalty each time a film is shown.

French exhibitors are already voicing their protests under claim that they are now taxed from every angle.

HONOR FILM PIONEER

Paris, Jan. 8.

A tablet has been placed on the house, No. 11 Boulevard Delessert, Paris, indicating that E. J. Marey, a precursor for moving picture inventions half a century ago, lived in the building.

A group, designated as the Comite Marey, under the patronage of the French government, was ordained some years ago.

French Censors Force Control Over Exports

Paris, Jan. 8.

A new boomerang on the French quota deal appears in the case of the much disputed Feyer production, "Nouveaus Messieurs," which is about to receive a visa, conditioned upon certain modifications.

The point here is that the producer is required to send abroad nothing but the version approved for French release.

It should be pointed out that when the French film industry brought about the closed door policy on film imports, it wished censorship upon itself, and ever since it has been hampered and handicapped by governmental supervision.

The censors refused approval of the first version of "Messieurs," but it was again reviewed by the full board a few days ago. On this viewing a visa was recommended on condition of certain changes. Now only the authorized edition can be exported.

German Import Rule Brings On French Squawk

Paris, Jan. 8.

Realizing the devastating effect of the new German film contingent law on pictures entering Germany, a number of French producers have formed a wedge to try to get the French film restriction commission, which meets in a few days, to enact a like measure.

Until the German act was passed recently, practically all the French producers and distributors were satisfied with international conditions.

Now they believe that the German contingent will force all others than Germans out of German markets, giving the Teutons complete control in their home market and domination in the domestic industry.

The humor of the situation is that the French producers admit that this is exactly what they had in mind for themselves when they first began to think and talk quotas and other methods to force their product into the foreign market on a reciprocity basis. Now they say they never really believed it would be possible "to force such measures as contingents down America's throat."

Otherwise the French producers are happy over their achievements during the past year. They will not confess it, but it is understood every one made money and it is the first time since the war they have been on the profit side.

The French trade produced 96 feature-length subjects in 1928, net gain of 28 over preceding year. It was pointed out to them that when they were working for the quota law they declared that less than 70 pictures would be made here. They smile wry smiles in reply.

Figures compiled by the Chambre Syndicale and others for 1928 show that American pictures released in France have dropped from about 600 in 1924 to 123 last year, and that many pictures were purchased by the French trade from Continental countries, which never before 1928 had supplied anything in this market.

FIRST SKETCH IN FILM HOUSE

London, Jan. 8.

Showing of "Abie's Irish Rose" (Par) was postponed for a fortnight here, so Joe Greenwald did his sketch at Tussaud's Cinema Dec. 31, where it scored strongly.

It marks the first time a native picture house has essayed a sketch and may have a bearing on future bookings.

Alfred Bundy Ill

London, Jan. 8.

Alfred Bundy, head of British Instructional, is seriously ill here with erysipelas.

Paris Film Bills

Paris, Jan. 8.

Current film programs at the leading Paris cinemas are as follows:

At the Gaumont, "The Patsy" (M-G-M) with the Goldwyn Trio, eccentric dancers, and Frank Watson's electrical experiments as stage show.

Paramount, new French production, "Vierge Folle" ("Merry Widow"), also a short, perhaps a clip from one of the sound news reels, showing Chevalier in New York.

"White Shadows" continues successfully at the Madeleine.

At the Aubert Palace "The Man Who Laughed"; Cameo, Universal's "Uncle Tom's Cabin."

The Imperial withdrew "Dawn" (British film based on the Nurse Cavell case) and in its place screened a Russian production, "The Prisoners' Song."

British Film Field

By Frank Tilley

Following a hearty slump for the last two or three weeks, caused in part by the King's illness and in part by folk saving for the holiday, there was a near stampede at most box offices Boxing Day, which is still going on.

Chaplin was mainly responsible for this in London. Six of his films, old and new, were put out. The Empire, where business has been very bad since opening week, pulled up and looks like holding its crowds over the holiday season. Two causes have so far affected the Empire—weakness of program and type of audience. The latter is an effect of its location, and can only be killed by strong-handed management. That corner of Leicester Square is the spot where the frails parade and the chee-chees mince and maunder. To keep these out of the house is a problem.

The Year's Business

Around 510 American feature films have been put out on this market this 1928. This is some 100 down on the previous year, besides which most all the American distributors operating directly in this market have had a thin time.

Out of about 700 features put out here this year, 90 have been British-made and 110 Continental, the bulk of which (82 in number) have been German.

This gives America a 72 per cent. share of this market, or rather better than she at one time looked like having, with 12½ per cent. (or 2½ times as much as the quota calls for) British and 15½ Continental.

But with the further Continental affiliations made by the larger and more stable British companies, most of whom will also increase their own production schedules as the weak sisters floated on the past year's boom peter out, the American percentage seems set to fall a bit more in the coming year. Though it is a fact the British exhibitor is beginning to turn to the Americans again for stuff which will counter the effect of some of the poor home-made and Continental stuff he has been bulled into buying this past year.

Gaumont Deal for P. C. T.

To get the rest of the P. C. T. stock the Gaumont-British interests are offering $8.50 a share for the common—issued at $2.50—and the offer is open till Jan. 21. This price is about 40 cents above the current Stock Exchange quotation at the moment, and gives Gaumont-British whatever dividends are declared after Dec. 21, so the stock is being bought cum dividend, last year's being 15 per cent.

Thus Gaumonts are paying rather under 5 per cent more than the stock is fetching in the open market and gets slightly less than this amount back by dividends, assuming the same rate of 15 per cent is paid. Evidently what they have done in offering higher than market price is to discount the dividend for existing stockholders.

Money Matters

The Stoll Picture Theatre Company pays a final dividend of 10 per cent. and the preference dividend of 8½ per cent. this week, with a balance to credit on profit and loss account of $165,025, and redeeming a further $25,000 worth of debentures.

Much publicity has been given to statements that around $500,000,000 is now invested in the film business in this country. How this figure has been arrived at this writer cannot discover, for by checking closely his own records of flotations and amount of capital issued he can only bring the total of public money to $265,713,420. This includes debentures, and is not the totals of the authorized capital of the public companies but the amount actually issued—a very different thing, and one which may have led some of the computers astray.

There is not, however, as much of this private money in the business as there is of public, and if the figure over all is put at $450,000,000 it is not likely to err of the side of exaggeration.

Electric Combine to Market $4,000 Sound Device Throughout Europe

London, Jan. 8.

Seimen's Electrical Trust of Germany and the General Electric Co. are pooling their sound film interests. Combination has two film track systems as well as a disk device all working on the same equipment.

One film edge works parallel and the other at right angles. Disks run up to a 16-inch size.

Agreement is believed to have been signed yesterday to pool these and market them throughout Europe on a tie-up with British Phototone and several British producers to cover the Colonies and all Latin countries, and a German affiliation to cover Central Europe.

Plan is to sell the installation for $4,000 on a $1,000 deposit with the balance to come in by installments until the equipment is paid for with no further rental and no restrictions as to what product may be run over it. Interchangeability claim is made for any known method of sound recording.

Venture is believed heavily capitalized with holding companies to be floated here and in Germany in February.

English Whitehall Co. Due for Reorganization

London, Jan. 8.

Whitehall Company, the first firm to be floated under the film act, is due for reorganization with the studios being quietly peddled.

Present outlook is that the firm may be absorbed by one of the big concerns through an issue of debentures and the discarding of the present board. No announcement has been made by Whitehall, but the inside is that the executives have resigned with the exception of General Bethune and Adelqui Millar.

Sound Studio in Brighton

London, Jan. 8.

Town council of Brighton has okayed plans for the building of sound studios and given a grant for road making and power facilities.

Studios will be built by the British and Dominion Company, now making talkers in Hollywood. Herbert Wilcox will control the studio and sound his pictures with the Western Electric process.

1st Sounder at Empire

London, Jan. 8.

"Our Dancing Daughters" (M-G-M) is the first sound picture to play the Empire, Loew house, and is doing splendidly.

Personal

Victor Saville sailed Dec. 27. He goes over to look over the talkie field and on to Hollywood.

Leila Stewart, press manager for Warner Brothers, threw a dinner party for the pick of the press Dec. 23, following a view of "On Trial."

Says Sir Phillip Cunliffe Lister, president of the board of trade, there are 4,115 licenses to exhibit films so far issued under the Films Act. So when you head office guys in Noo York make up that foreign sales quota allotment for your branch here, you know how many houses they oughta get a break in—maybe.

Charles Whittaker is getting set to start production early in the new year. He has installed himself in the same building on Regent street as that which houses the offices of British International. Betcha he uses their studios at Elstree and releases through Paramount.

Passing of Fred Wright

By the death in New York of Fred Wright, Jr., one of the strongest links between the stage and the movies here disappears. Wright made one of his most notable appearances, if not his first on the screen, opposite Victor Maclaglen in Stuart Blackton's ill fated Prizma "Glorious Adventure." His still better known sister, Haidee, also appeared in this film as her screen debut.

Fred, a brother of Huntley Wright, had played in everything there was, and at one time toured the Continent under contract to Herman Fellner in musical comedy. After the war Fellner went movie and is now in partnership with Jose Somlo impresarioing German and Italian pictures.

Wright was married to Madge Greet, a daughter of Ben Greet, who ran musical comedy and other companies and founded a famous London school of acting. He leaves two sons.

Scots Humor

James MacBride, a Scottish delegate to the C. E. A., seems to have either a greater naivete or a stronger sense of humor than most Scots. At a Liverpool exhibitors' conference he took objection to the association having started its own trade paper, and said they would be embarrassed in the House of Commons if, when they were seeking to block a bill by which parties outside the picture business were trying to come into the theatre field, Members of Parliament retorted exhibitors had no right to be in trade journalism.

Joke is that MacBride represents one of the existing trade weeklies in the Scottish territory and has done so for some time.

FILM NEWS OVER WORLD

Washington, Jan. 8.

Summary of reports received by the motion picture section of the Department of Commerce:

Educationals on Russ Programs

Directors of the Sovkino have decided to limit the length of their films to 1,700 meters, in order to allow for the showing of an educational film in each program. It is stated that this kind of film is becoming increasingly popular in Russia.

Ufa Pictures in Australia

According to German trade reports, the Australian firm, "Cinema Art Film," is bound to choose 10 out of 18 Ufa features this season, also 26 Ufa educational films for distribution in Australia.

Austrian Contract Perfected

After long negotiations the new hiring contract between renters and exhibitors has been perfected. A neutral court of arbitration will officiate in future to adjust future differences within the industry.

Negotiations are going on in respect to the composition of this arbitration court.

Ontario Marking Films for Children

Beginning Jan. 1 the Ontario Board of Censors began classifying films in much the same manner as the British Board of Films Censors. Films approved for universal or family showing will be stamped "Approved," and both movies and talkers will be included.

There is no coercion, it is reported, in the new film labeling regulations, which are designed primarily to direct parents to films that their children may suitably see.

Swiss Holding Company

A new Swiss holding company has been formed at St. Gall by the merger of the Swiss branch of the Tonbild Syndikat A.-G. of Berlin and the Tri-Ergon Schallplatten Gesellschaft of St. Gall. New corporation, known as the Tri-Ergon Holding A.-G., with headquarters at St. Gall, is capitalized at 300,000 Swiss francs.

Its agenda include the participation, at home and abroad, in the exploitation of talking movies, phonograph discs, the radio industry and allied lines.

Losing Popularity in Berne

People of Berne are not visiting the picture theatres as regularly as during 1927. From statistics based upon receipts from the amusement tax, it is stated that during the months of April, May and June there were 20,000 less spectators than during the same period of 1927.

Some alarm is felt, as another theatre of about 1,000 seats is under construction.

England Imports "Tondeleyo"

London, June 8.

Gypsy Rhoumaje is being brought from Paris to play the part of Tondeleyo, the native vamp, in the screen version of "White Cargo."

Picture is due to go into production by Neoart here.

15 B'way Film Houses Did $1,100,000 During Two-Week Holiday Period

Christmas week and New Year's week with extra performances and midnight shows, brought approximately $1,100,000 to the 15 Broadway picture houses tabulated below. Reducing that down to equal parts on the fortnight will show that the seven days which included Santa Claus totaled $514,800, while the following holiday week bettered that by about $37,000, to reach $551,450.

Figures are pretty fair and over this stretch are comparatively superior in all-around pace to that which the legit houses clicked off. Compared to the $380,000 gross for these same film sites the week before Christmas, when houses were holding over for the annual dull period, the rise is sharp. But on neither week did business actually cause the boys to hug themselves.

Roxy, Capitol, Paramount and Strand benefited most by the holidays, as expected. Paramount had a disappointing Yuletide in that "What a Night" could do only $72,600, but rode a wave into 1929 for $82,700 on the strength of "The Shopworn Angel," by far the best total this house has counted in a couple of months.

Capitol was uniform on both weeks in doing $85,400 with "Dream of Love" and bettering that by about $3,000 on Chaney's "West of Zanzibar," feature currently holding over.

Strand did pretty well on "Captain Swagger" at $37,100 and went beyond that in screening "Scarlet Seas" for $41,600.

The Roxy staked itself to a house record by holding "Prep and Pep" two weeks and watching the picture run $1,000 ahead of its first week, the first film to ever accomplish this feat here. Military school film did $227,000 on the two weeks. Theatre gets "In Old Arizona" (Fox) Jan. 19.

Other Grinds

Among the other grinds there was some surprise in the manner in which "The Awakening" started off. Doing $43,600 at the Rivoli, after opening at a benefit performance Dec. 28, is a considerable leap above the $22,100 to which "Revenge" closed out. "Abie's Irish Rose" has failed to show staying power at the Rialto despite the holiday times. Returning just before Xmas much reduced and with sound, the long-distance stage champ took only $24,400 in its first week, added but $20,600 to that, and will depart to make room for "The Rescue" (UA) this Saturday.

Universal's Colony held "Give and Take," back as a Christmas present, first showing it on that day, and when the house got through with the two weeks, holding this film until Jan. 4, it had about $25,800 in the till. Cameo, over the same period, used two foreign mades for a total of $11,300, which is light

Two-a-Days

Twice-daily sprocket operas demonstrated a general tendency to lift on New Year's week. "Singing Fool" stayed within an $800 side sway on both weeks for $88,000, while "My Man" was an exception in dropping back on the second week. Summation for the Brice picture was a $31,100 first week. "Jimmy Valentine" also did better during the early holidays than later, slip here being from $20,000 to $19,300. "Interference" the same. Not much of a drop in either case, but a slip.

"The Viking," at the Embassy, is going nowhere at all, with "The Bellamy Trial," its logical successor but no date or verification on this. "Barker" had a pleasant time of it at the Central over the fortnight at about $30,000, and had "Interference" right behind in pushing the Criterion to $29,200. "The River" has been doing well enough at the Gaiety and can show about $25,700 over the festive 14 days.

Where two figures appear in the following table for one picture, the first total is for Christmas week and the second for the New Year's stanza, unless otherwise specified.

Estimates for Last Week

Astor—"Jimmy Valentine," dialog (M-G) (1,120; $1-$2) (9th week). Holding up smartly, but question of how far it can go now that holidays are over; M-G-M has two or three talkers almost ready, of which first to come east will probably settle at the Embassy; "Jimmy" did $20,000 and $19,300.

Cameo—"Ten Days That Shook the World" (Amkino) (549; 50-75). Russian film just fair at $6,200; preceding week's item, "Mother of Mine" (Zakoro), $1,100 less than that; not good holiday showing.

Capitol — "West of Zanzibar," sound (M-G) (4,620; 35-50-75-$1-$1.50) (2d week). Swept in on New Year for $88,900 and holding for second week; preceding film, "Dream of Love" (M-G), also big at $85,400.

Central—"The Barker," dialog (FN) (922; $1-$2) (6th week). Trailed along with mob, but, like others, will now have to prove its stamina; FN presumably has "Divine Lady" lined up to follow; "Barker" around $30,000 on holiday fortnight.

Colony—"Give and Take," dialog (U) (1,980; 50-75-$1). Came in Christmas Day and got off to big start on midnight shows, etc.; stayed until Jan. 4 at which time cash register read in the vicinity of $25,000; "Last Warning" (U), talker, current.

Criterion — "Interference," dialog (Par) (861; $1-$2) (8th week). Doing all right, but "The Letter" (Par) will come in during week Jan. 28; class talker slipped itself $15,100 and then dipped for $14,100; will figure to have had just about enough.

Embassy—"The Viking" (M-G) (596; $1-$2) (7th week). Continuously acted like filler for $2; reported to get sound has yet to get it; simply marking time with "Bellamy Trial" (M-G) likely successor and soon; grosses extremely weak.

Gaiety—"The River," sound (Fox) (808; $1-$2) (3d week). No smash but sitting comfortably to date; indications on length of stay expected this week; $12,800 both weeks.

Paramount — "Shopworn Angel," dialog (Par) (3,666; 40-65-75-85-$1). Crashed through to jump house ahead $10,000; word spread quickly picture there, and result was $82,700, more than house has enjoyed in weeks; preceding film, "What a Night" (Par), not too good at $72,600.

Rialto—"Abie's Irish Rose," dialog (Par) (1,960; 35-50-75-85-$1) (3d week). Rated better in present form than when shown for $2, but only $24,400 opening week; couldn't better and only a $20,600 second week; "The Rescue" (UA) here this Saturday.

Rivoli—"The Awakening," sound (UA) (2,200; 35-50-75-85-$1) (2d week). Away night of Dec. 28 to benefit performance and $43,600 first week; looks strong; preceding "Revenge" (UA) petered out to $22,100 in third week; "Sins of the Fathers" (Par) here next, first Jannings' film to play this pot since Publix operating.

Roxy—"Prep and Pep," sound (Fox) (6,205; 50-75-$1-$1.50). Military school feature deemed good for type; light program fare helped here by big stage show; $113,000 substantiates booking judgment for time of year and actually bettered initial total by rebounding with $114,000; first picture this house has ever had that climbed in second week; "In Old Arizona" (Fox) here Jan. 19.

Strand—"Scarlet Seas," sound (FN) (2,900; 35-50-65-75). Barthelmess feature clicked off smart $41,600; "Captain Swagger" (Pathe), ahead of it, did $37,100 through Christmas.

Warners—"My Man," dialog (WB) (1,360; $1-$2) (3d week). Solid push off week at $31,100 and claimed $29,000 on holdover; must now prove worth.

Winter Garden—"Singing Fool," dialog (WB) (1,493; $1-$2-$3) (17th week). Only a difference of $800 on both weeks; rolled Yule logs for $43,600 and then welcomed New Year with $44,400; what does it matter.

Happy New Year

Los Angeles, Jan. 8.

Between Christmas and New Year's Paramount studio laid off 750 people, including technical men, mechanics and all sorts of production employes. Among these were assistant directors and unit managers.

It is expected production will be back on its feet at this studio Feb. 1.

"ANGEL," $47,800, BOSTON

Bean Town Has Big Week—Keith Memorial, $38,000—"Awakening," $25,600

Boston, Jan. 8.
(Drawing Population, 860,000)

Business was big last week for pictures. Met was ahead of the field with $47,800 for "The Shopworn Angel," and the Keith Memorial was close on its heels at $38,000, Irene Franklin being credited with the pulling power.

Estimates for Last Week

Metropolitan (4,000; 50-60-75)—"Shopworn Angel" (sound) (Par). Did $47,800, with holiday business 'way up.

Keith-Memorial (vaudfilm) (3,000; 50-$1)—Had a big week, with Irene Franklin heading vaude and Barthelmess film; "Scarlet Seas" (sound) (FN) the picture; $38,000.

Keith-Albee (vaudfilm) (3,000; 50-60). Last week, $26,000, using "The Spieler," a talker; big.

State (4,000; 50-60)—"The Awakening" (sound) (UA). Grossed $25,600; big.

BALTO. MOVES AHEAD; $25,000 FOR SHEARER

Garbo Next at $18,000—New Garden, $12,500—"Uncle Tom," $8,500

Baltimore, Jan. 8.
(Drawing Population, 850,000)
Weather: Fair

A new fight to legalize Sunday pictures in Maryland is looming in the biennial session of the Maryland legislature recently convened at Annapolis.

Jack Stanley, late Publix m.c. of New Orleans, succeeded Ted Claire at the Century. Palace, former burlesque house and recently a combo, remains dark. Being offered for rent, but not likely to reenter picture field.

Holiday helped last week, but the flu scare, played up in the papers hurt. Business generally up, however. Century again topped the list this time with "Lady of Chance." Business at the Rivoli was exceptionally big, with "The Red Dance" credited. "West of Zanzibar" turned in a satisfactory week at the uptown Parkway, Chaney being a favorite there; but the Valencia was the weakest spot, "A Single Man" not getting par.

Estimates for Last Week

Century (Loew), "The Lady of Chance" (M-G) (3,200; 25-60). Good week and Norma Shearer popular; Jack Stanley, new m.c., made good impression; midnight show brought out record crowd; about $25,000.

Rivoli (Wilson Amusement Co.), "The Red Dance," sound (Fox) (2,100; 25-60). Picture received high praise from critics; caught on immediately and big week resulted; exceptional matinees trade and night turnaways.

Stanley (Loew, Stanley-Crandall), "Woman of Affairs," sound (M-G) (3,600; 15-60). Garbo and Gilbert still pop here; good surrounding bill and biz okay at about $18,000.

Valencia (Loew-UA), "A Single Man," sound (1,500; 25-50). Apparently failed to show an outstanding b.o. appeal; in spite of holiday, off and below average; not over $2,500.

New Garden (Schanberger's), "A Man-Made Woman" and R-K-O vaude (3,200; 25-50). Al White's unit on stage; biggest week in many; $12,500, or better.

Parkway (Loew-UA), "West of Zanzibar," sound (M-G) (1,000; 15-35). Chaney a favorite; holiday and juvenile mat trade aided; about $4,000, very satisfactory.

New (Whitehurst's), "Uncle Tom's Cabin," sound (U) (1,800; 25-50). Started biz with excellent ballyhoo; fell off sharply last half and plans for holdover cancelled; about $8,500.

PORTL'D $18,000; B'WAY AND PAN TIE, $17,000

'Someone to Love,' 'Arizona' and 'Ma Machree' All Do Well

Portland, Ore., Jan. 8.
(Drawing Population, 310,000)

"In Old Arizona," outdoor talker, came to the Broadway and looked big. Door lineup greatest in theatre's history. Patrons come away enthusiastic; reviewers likewise.

Estimates for Last Week

Portland (Publix) (3,500; 35-60) "Someone to Love" (Par). Good at $18,000.

Broadway (WS) 2,000; 35-60) "In Old Arizona," dialog (Fox). Outdoor talker very big at $17,000.

Music Box (Hamrick's) (2,000; 35-50) "On Trial," dialog (WB). Drew well; $15,500.

Blue Mouse (Hamrick's) (1,200; 35-50) "Beware of Bachelors" (2d week). Still going good; $4,200.

United Artists (Parker-W.C.) (1,200; 35-60) "Loves of An Actress" (Par). Fair at $7,000.

Pantages (2,000; 35-50) "Mother Machree" (Fox) and vaude. Capacity crowds; $17,000.

Dufwin (Henry Duffy) (1,400; 25-$1.25) "The Sap." No guest star, but good; $5,100.

"My Man" and "Arizona" Okay in L. A.; State $31,000; Met $27,000; U. A. $11,500

Fannie $34,000 and Western $19,900—Grid Game Hurt Holiday Mats—"Barker" $13,500

Los Angeles, Jan. 8.
(Drawing Population, 450,000)
Weather: Fair

With most houses doing New Year Eve midnights, but slowing down for the New Year matinee on account of the Georgia Tech-California football game, trade was exceptionally good. It was considerable improvement, if not startling, over the Xmas week take.

Warners stole the edge with "My Man." Trade on the initial week started heavy, with the weekend a turnaway. Loew's State came second with "Lady of Chance." Metropolitan was a couple of grand behind with "Case of Lena Smith." This one not so hot for Yuletide period.

Doing three shows New Year's Day, the Chinese improved considerably with "Noah's Ark." This is being held beyond ninth week, with Warners guaranteeing house against loss and paying all newspaper and billboard display bills. Criterion showed 'way above regular form with "In Old Arizona." Looks as though this Fox talker is in for four or five weeks of healthy trade. Carthay Circle hit almost $2,000 a day on fourth week of "The Barker," and United Artists got close to $23,000 on two weeks of "Trail of '98."

For initial week of Frank Jenks as m.c. at the Egyptian, with "Varsity" on screen, $10,000 was bettered. Boulevard not so hot over holidays. On screen, "Baby Cyclone."

Estimates for Xmas Week

Boulevard — "Riley, the Cop" (Fox); $5,600.

Carthay Circle — "The Barker" (FN) (3d week); $8,200.

Criterion — "Wind" (M-G) (five days); $1,950.

Egyptian — "The Awakening" (UA); $7,550.

Grauman's Chinese—"Noah's Ark" (WB) (8th week); $13,500.

Loew's State—"Romance of Underworld" (Fox); $23,500.

Metropolitan—"Someone to Love" (Par); $28,400.

United Artists—"Trail of '98" (M-G) (1st week); $11,375.

Warner Bros.—"Home Towners" (WB) (2d week); $24,800.

Estimates for Last Week

Boulevard (WC), "Baby Cyclone" (M-G) (2,164; 25-50). Was no daisy, with stage show, on extra midnight performance, no help either; $6,400.

Carthay Circle (WC-Miller), "The Barker," dialog (FN) (1,500; 25-$1.50) (4th week). Jumped considerably over previous stanza to $13,500.

Criterion (WC), "Old Arizona," dialog (Fox) (1,600; 25-75) (1st week. Sure-fire material here; $19,900.

Egyptian (WC-UA), "Varsity," sound (Par) (1,800; 25-75). With Jenks and good show on stage, okay at $10,500.

Grauman's Chinese (UA), "Noah's Ark," dialog (WB) (1,938; 50-$1.50) (9th week). Jumped almost $4,000 above week before to $17,000; two more weeks to go.

Loew's State (WC-Loew), "Lady of Chance," sound (M-G) (2,242; 25-$1). Norma Shearer has a b.o. drag; with midnight show at $1 and $1.50 a copy, gross touched $31,100.

Metropolitan (PUB), "Case of Lena Smith," sound (Par) (3,595; 25-75). Bard as m.c. good bet here and helped draw; $27,000.

United Artists (UA), "Trail of '98," sound (M-G) (2,100; 25-$1) (2d week). Without midnight show, beat first week a bit; $11,500.

Warner Bros. (WB), "My Man," dialog (WB) (2,756; 25-75). Fanny Brice great on first week; midnight frolic added for around $34,000.

Lamps as Cure

Los Angeles, Jan. 8.

Coming of incandescent lamps to the studios may result not only in ending the frequent cases of Klieg eyes following the use of carbon lights, but also the curing of muscular strain.

A Pathe femme player who dallied too long and strenuously on a tennis court suffered extreme lameness in her back, but found notable relief in two days under the rays of the incandescents.

'ABIE,' $19,500, RECORD AT CAPITOL, MONTREAL

"Wings" Hits $20,000 at Palace—"Napoleon," French Made, $15,500, Loew's

Montreal, Jan. 8.
(Drawing Population, 600,000)
Weather: Very Cold

Crowds for a couple of blocks outside the two sound theatres opened 1929 well, while the special New Year's Eve shows, at $1 to $2, rated heavy attendances that put some much needed coin across after a poor December. "Wings," at the Palace, has already been here but it went over close to capacity all week. "Abie's Irish Rose," with sound, reaped a harvest at the Capitol. House is also maintaining French translation of titles, an important point in this city which is touchy on any supposed slight to its French-speaking inhabitants. Week saw $19,500, a record for the house.

Loew's showed M-G-M's "Napoleon," which attracted on its name with the aid of a good vaude bill. "A Midnight Adventure," at the Imperial, was secondary to the vaude House is rapidly forging ahead, and started the new year at around $9,500.

Both legit houses, His Majesty's and the Princess, had satisfactory weeks with Bransby Williams and "Trial of Mary Dugan," respectively. Neighborhoods also had good week.

Estimates for Last Week

Palace (FP) (2,700; 40-75)—"Wings," sound (Par). Ran capacity first four days and held up thereafter, although shown here previously at $1.50; good at around $20,000.

Capitol (FP) (2,700; 65-75)—"Abie's Irish Rose," dialog (Par) Old favorite first sound picture at this theatre and went to record; about $19,500 puts house in front rank of three main stems, from which it was ousted when Palace wired last September.

Loew's (FP) (3,200; 40-60)—Vaudfilm. "Napoleon" (M-G). Attractive to French-speaking people of city; above average vaude bill helped boost gross $3,000 over previous weeks; $15,500.

Imperial (R-K-O) (1,900; 35-75)—Vaudfilm. "A Midnight Adventure" (FBO). Picture not much more than filler compared with vaude program; $9,500 good compared with recent weeks.

"ARK'S" RUN PROLONGED

Los Angeles, Jan. 8.

Unable to secure a picture to follow "Noah's Ark" at the Chinese, Sid Grauman has extended the run of this Warner picture to Jan 16.

Grauman figured on "The Iron Mask," Doug Fairbanks' latest, but it is not ready for release.

"ABIE," $11,000

Providence, Jan. 8.
(Drawing Pop., 315,000)

After Santa stopped hugging the limelight the movie boys here got right busy and cleaned up on the holiday trade, the New Year biz being brisk.

"Abie's Irish Rose" at the Strand and "A Woman of Affairs" at Loew's State mark the week's clean up. "The Home Towners," Majestic, due to George M. Cohan's appearance in Providence Monday night, also was nice for the week.

Estimates for the Week

Majestic (Fay) (2,400; 15-50)—"Home Towners" (WB). Good biz for entire week. Mopped up about $10,500.

Loew's State (3,800; 15-50)—"A Woman of Affairs" (M-G-M). O. K. for entire week at $22,500.

Strand (Ind) (2,200; 15-50)—"Abie's Irish Rose" (Par). A clean up with capacity all week. Fine at $11,000.

Victory (K-O) (1,600; 15-50)—"The Spieler" (FBO). Not bad. About $8,500.

Influence of Flu on Business Felt Over Wide Area of Showdom

Flu has made its impress on the grosses in the picture houses for three weeks. With the epidemic lessening during the past 10 days, the grosses are now without that handicap to the large percentage credited around the holidays.

Flu hit many centres of the country. It was particularly present in the far west and the south, with the south's condition holding on beyond the return to near-normalcy in other sections.

With the flu arriving right on top of a depressed period for the theatre, before Xmas, and extending into the Xmas-New Year week, the business losses were the more acutely felt.

Colleen's "Sin," $55,000, at Chicago; Loop Climbs—"4 Sons," $29,000 2d W'k

Orpheum Grinds 'Till 5 A. M. Jan. 1—Roosevelt, "Fool," $22,000—"Simba," $52,500 in Fortnight

Chicago, Jan. 8.

Second week of the annual period of hot biz brought in plenty of juicy figures. All had midnight performance New Year's eve, besides the extra day of holiday prices.

Top loop money was at the Chicago, where "Synthetic Sin" and a stage band unit played to $55,000. Oriental was much above recent figures at $42,000 with "Mother Machree," a peculiar booking for this flapper stand. Everything drew last week, peculiar or not.

After more than 11 weeks of sensational business at McVicker's, "Singing Fool" moved to the Roosevelt, smaller house, and chalked up a big $22,000 on its second week there. "Fool" probably duplicated that figure on its first week. "Four Sons" was good for around $29,000 in its second week at McVicker's.

"Simba" collected nice money for two weeks at United Artists, with personal appearances of the Martin Johnsons aiding. First week was $25,000 and second week $27,500. Second loop appearance for this one. As is previously played the Woods on a two-a-day scale. Another second loop showing was "Fazil," at the Monroe, which registered good at $5,100. State-Lake was several thousand above normal at $24,000 for "Sal of Singapore" and vaude.

Orpheum batted out two high scores on first and second weeks of "Conquest" at $12,500 and $14,000. On second week this house played continuous New Year's eve until 5 a. m. Orpheum has only 760 seats.

Estimates for Last Week

Chicago (Publix) — "Synthetic Sin" sound (F N) and "Blue Grass," Publix unit (4,400; 50-75). Colleen Moore feature led loop with great $55,000 week. $13,000 above average.

McVicker's (Publix) — "Four Sons" sound (Fox) (2,200; 50-75). Very good at $29,000 in second week; fine notices.

Monroe (Fox) — "Fazil" sound (Fox) (975; 50-75). Second Loop showing and okeh with $5,100.

Oriental (Publix) — "Mother Machree" (Fox) and Publix unit (3,200; 50-75). Up to $42,000 with holiday trade.

Orpheum (Warner) — "Conquest" sound (WB) (760; 50). Excellent money first two weeks; $12,500 first and $14,000 second.

Roosevelt (Publix) — "Singing Fool" dialog (WB) (2,200; 50-75). Drew $22,000 here in second week after more than 11 weeks at McVicker's; direct house transfer, no time elapsing.

State-Lake (Keith) — "Sal of Singapore" (Pathe) and vaude (2,200; 50-75). Up a few thousand to $24,000; regular money around $19,000.

United Artists (UA) — "Simba" (Johnson) (1,702; 50-75). First pop price Loop showing with personal appearances of the Johnsons; $25,000 first week and $27,500 second; "Rescue" (UA) now in.

Keith's, Syracuse, High At $22,000; Loew's, $13,000

Syracuse, N. Y., Jan. 8.
(Drawing Population, 220,000)
Weather: Variable

In spite of the flu and not-so-good business conditions, Keith's shattered its record last week with an estimated $22,000. While the New Year's eve midnight show, with a $1.50 reserved seat scale, played its part, business throughout the week was exceptionally good. Matinees came back strong.

"Woman of Affairs" (M-G), at the State, topped the picture grosses, drawing about $13,000, against the $9,500 done the preceding week by "A Dream of Love" (M-G).

Two other de luxe houses had $8,000 weeks. Empire clicked to that figure with "Man Who Laughs" (U), and the Eckel duped it via a split week of "On Trial" (WB), holding over the first half and flopping after a $10,000 first week. "Butter and Egg Man," with a record set up for synchronization, played the last half and did well due to the Syracuse "atmosphere" in the picture.

"Conquest," at the Strand, did only $5,000, about half the preceding week's gross, with "Lilac Time" (FN), brought back after a lapse of weeks for a third week's run.

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MIDNITES SAVE WASH.; "ON TRIAL," $18,000

All-Talker Holding Over—$16,000 for "Barker" at Earle

Washington, Jan. 8.
(White Population, 450,000)
Weather: Unseasonably warm

Getting back into regular stride, things were slow to get underway. Midnight New Year's performances saved the bacon for all houses.

Real money-getter, capacity considered, was "On Trial," at the Met. Got close to $18,000 in a 1,500-seat house at 50 cents top, and is being held over. Palace with "West of Zanzibar" and the Fox with "Red Wine," both augmented by stage shows, ran about neck and neck.

"Barker" did well at the Earle, but was not up to expectations, while the second week of "Woman of Affairs," at the Columbia, was okay.

Estimates for Last Week

Columbia (Loew) — "Woman of Affairs" (M-G) (sound) (1,232; 35-50). Second week to $10,350.

Earle (Stanley-Crandall)—"Barker" (FN) (dialog) (2,244; 35-50). Not what was expected, but $16,000 excellent for this house, in view of previous receipts.

Fox (Fox) — "Red Wine" (Fox) (sound) (3,434; 35-50-75). Stage show. Conrad Nagel's name helped, as did stage end; about $22,900.

Met (Stanley - Crandall) — "On Trial" (WB) (dialog) (1,585; 35-50) All-talker to big week and held over; $18,000.

Palace (Loew)—"West of Zanzibar" (M-G) (sound) (2,372; 35-50) and stage show. Held off from previous rapid repeats of Chaney, and business went up; Wesley Eddy, m. c., enters second year; $22,500.

"ARIZONA'S" $26,000 A RECORD IN SEATTLE

Top for 5th Ave.—"Lady of Chance," $16,000—"Awakening," $10,000

Seattle, Jan. 8.
(Drawing Population, 500,000)
Weather: Warm

Folks staggered into the new year at lively clip. Officials didn't interfere at wet parties, so money loosened up and shows got their share. Managers are smiling again.

Fox's "In Old Arizona" was the big sound. Simple plot, but jazzed up with dialog. Real exploitation campaign wowed and lines day and night at start. All theatres had corking good pictures, and that brings out the mob.

Estimates for Last Week

Seattle (Pub-L) (3,106; 25-60)—"Lady of Chance" (M-G). Norma Shearer a draw factor; Fanchon & Marco's "Frivols Idea"; good week at $16,000.

Fifth Ave. (WC) (2,500; 25-60)—"In Old Arizona," dialog (Fox). E. Max Bradfield, new m. c., off to great start; picture also liked and heavily billed; clicked for $26,000 and house record; moved to Coliseum for probably two more weeks.

Coliseum (WC) (1,800; 25-35)—"Prep and Pep," sound (Fox). First sound picture at this house, and novelty helped; $5,500.

Columbia (U) (1,000; 25-35)—"Jazz Singer," dialog (WB) (2d run). Biz good; $4,800.

Blue Mouse (Hamrick) (950; 50-75)—"The Awakening," sound (UA). Good biz; $10,000.

Music Box (Hamrick) (1,000; 50-75)—"My Man," dialog (WB). Fannie Brice featured and gang lined up; $13,000.

Winter Garden (U) (650; 25)—"Freedom of Press" (U). Big value in program here; Tarzan serial, news, comedy and six-piece orchestra; $3,700.

Pantages (1,500; 25-60)—"Melody of Love," sound (U). Second week of wire great; $10,500.

Orpheum (2,700; 25-$1)—"Danger Street" (Pathe). Vaude good; holidays and big matinees helped; $11,600.

President (Duffy) (1,800; 25-$1.25)—"The Sap" (Duffy Players). Big hit; $5,600.

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"ABIE'S" $20,000 LEADS TORONTO; "TERROR" BIG

Latter Town's 1st All-Talker, $18,000—Loew's Also $18,000—Pan, $16,000

Toronto, Jan. 8.
(Drawing Population, 700,000)
Weather: Cloudy and Cold

Bull market. Everything on the film board showed a jump. Uptown, with "Abie's Irish Rose," led the city at almost $20,000. Stage show with 38 people was a big help and marked the end of the stage band policy for the present. Band returns to the pit.

"The Terror," on its second week at the Tivoli, and "A Woman of Affairs," at Loew's, drew $18,000 with the help of extra New Year's eve shows. Practically capacity at both houses. "Terror" is the first all-talker shown here, and dailies gave it raves. New Year's eve tshow this picture not screened and cops had to be called out to quiet some of the stiff-shirted lads who wanted to rough up the house. Advertising had stated "Terror" would not be shown, but couple of news stories said it would.

Hippodrome did $16,400 for "Red Lips," and Pantages trailed with "Synthetic Sin" (FN) at $15,500. Dailies unanimous in slamming both of these efforts. "Varsity," daily of the University of Toronto, has been slamming into everything theatrical the past month, ever since 400 engineering students had to go down on their knees to Hippodrome management following a raid they pulled on house.

For the first time since August no legit attraction in town, and closing notices went up at the Victoria, where Helen McKellar has been guest star with stock outfit. Neighborhoods were exceptionally strong. Palace, Alhambra, Parkdale and Capitol, all Famous Players houses, went better than $3,000 each, with Runnymede (1,800), largest neighborhood in Canada, topping $5,000 with "Man Who Laughs" (U).

Wiring arrangements at Hipp, Pantages and Loew's, supposed to have been completed in February, will not even be started by that time, present indications show. Feeling seems to exist sound pictures have not justified cost here. Grosses of Uptown and Tivoli have jumped almost a third since houses were wired.

Estimates for Last Week

Uptown (FP) (3,000; 35-65)—"Abie's Irish Rose" (sound) (Par). Opened to line up, fell off midweek, but came on to SRO biz again; led town at about $20,000; excellent; big show helped; gross near record for house.

Loew's (2,300; 30-60)—"Woman of Affairs" (M-G). Played to absolute capacity all week, getting $18,000 and excellent notices; no mention of "Green Hat" connection.

Tivoli (FP) (1,400; 35-65)—"Terror" (dialog) (WB). First all-talker in town cleaned up at $18,000; two extra shows a day in a 1,400-seater where Sunday shows are out; held for third week with "Jazz Singer" (WB) next.

Hippodrome (FP) (2,600; 30-60)—"Red Lips" (Par). Strong at $16,500 on three-a-day grind; first time Buddy Rogers spotted in two main stem houses same week.

Pantages (3,400; 30-60)—"Synthetic Sin" (FN). Dailies decided this one was far below Colleen Moore standard; about $16,000, good in this house.

DOING TITLER'S YARN

Los Angeles, Jan. 8.

Warners has purchased "Headlines," an original of newspaper life, by Jimmie Starr, on their payroll as a title writer.

It will be made under direction of John Adolfi.

Warfield Breaks Own and Frisco Top For 5th Time in Year with $41,400

Granada Bounds Over $26,000—"Interference" Up in Second Week, $19,500—St. Francis, $12,000

San Francisco, Jan. 8.
(Drawing Population, 762,000)
Weather: Clear and Cool

Piling up a gross of $41,400, Loew's Warfield set a new box office record for the town that will probably stand for all time, based on present admission scales. Running five shows daily, and with a New Year's midnight show at advanced prices, the house topped its previous high mark by at least $5,000. Gilbert and Garbo in "A Woman of Affairs" on the screen; Will King, heading Fanchon and Marco unit and Rube Wolf as stage band leader were sure-fire. Figure is record for Coast, with exception of Jolson's personal date at a L. A. house.

A gala week all around. Granada, ace Publix house, passed $26,000 for the first time in months, and the California had another excellent week with "Interference," topping previous (first) week by around $500. Talker moved Friday to St. Francis for continued run. "Behind the German Lines" was slightly off on second and final week at this house, but left a nice profit.

Embassy had a satisfactory second and final week with "The Home Towners," running several thousand ahead of Xmas week. Orpheum and Golden Gate (Orph. Jr.) played to virtual capacity during week. Neighborhood houses showed new life.

Estimates for Last Week

Warfield (Loew-W.C.) "Woman of Affairs," sound (M-G) (2,672; 50-65-90). Lines started forming soon after doors opened and mobs kept coming all through week; $41,400 marks fifth time house has broken own and town record in past year.

Granada (Publix) "Synthetic Sin," sound (FN) (2,698; 35-50-60-$1). House showing steady improvement; mats are building and nights holding their own; pleasing show; Henry Busse as m.c.; topped $26,500.

California (Publix) "Interference," dialog (Par) (2,200; 35-50-65-90). Second and final week slightly better than $19,500; moved to St. Francis currently. "Sins of the Father" (Par) current.

St. Francis (Publix) "Behind the German Lines," sound (Ufa-Par) (1,375; 35-50-65). Wound up two profitable weeks; final $12,000.

Embassy (Wagnon) "Home Towners," dialog (WB) (1,367; 50-65-90). Grosses held satisfactory, jumping over first week; closed to better than $12,000.

CRITICS PAN BUT MINN. HOUSES STAND UP OKAY

Colleen Moore, $28,900—Kiddie Revue, $17,000, State; Pan, $8,000

Minneapolis, Jan. 8.
(Drawing Population, 500,000)
Weather: Extremely Cold

Screen attractions were not so hot last week. Flu still raging and thermometers as low as 10 below zero. Extra shows on New Year helped to boost.

Minnesota and State film offerings took severe pannings from the critics. Reviewers called "Synthetic Sin" "dreary" and "The Haunted House" "senseless." Fans, however, found "Synthetic Sin" pleasing at the Minn. "Blossoms," unit, appeared to the customers' liking, result being a very fair intake.

First F. & R. all-professional kiddies' revue held things up at the State. Many adults rated "The Haunted House" as pretty bad, but it seemed to catch the fancy of the youngsters attracted by the revue. Possibly booked with them in mind.

Lita Grey Chaplin, in person, was a corking card at the Hennepin-Orpheum. House, however, played in hard luck when she became ill in mid-week and was compelled to absent herself from several performances.

Estimates for Last Week

Minnesota (F. & R.-Publix) (4,200; 75) "Synthetic Sin" (FN) sound Publix unit "Blossoms." Critics roasted picture but indications were that it pleased 75 per cent of patrons; program as whole found much favor; with extra midnight show and holiday, $28,900 just fair; Miss Moore having her troubles drawing here.

State (F. & R.-Publix) (2,500; 60) "Haunted House" sound (FN) and Kiddie Revue. Reviewers also handed this picture a lambasting and customers agreed; appropriate booking, however, because of large juvenile trade, youngsters liking picture; revue went over nicely and pulled practically all the biz done by house; around $17,000, pretty good.

Strand (F. & R.-Publix) (1,500; 50) "Romance of the Underworld" sound (Fox). Pleasing picture but lacked pulling power; all-sound program with Vitaphone and Movietone shorts; about $3,000.

Lyric (F. & R.-Publix) (1,300; 35) "Drums of Love" (UA). First D. W. Griffith picture to be shown for first run in pop price house; failed to exhibit any box office strength; around $2,000, not good.

Hennepin-Orpheum (Keith) (2,890; 40-60) "Sal of Singapore" (Pathe) and vaude. Lita Grey Chaplin drew; except for her absence from bill on account of illness in mid-week, takings probably would have attained sensational proportions; picture nil; about $18,000, one of best weeks house has had in more than 18 months.

Pantages (Pantages) (1,600; 25-50) "Give and Take" dialog (U) and vaude. Talking picture played up heavily in advertising; nothing in vaude to help; around $8,000, okay.

TACOMA UP A BIT

"Varsity," $9,000—Silent "Woman of Affairs" Off at $3,300

Tacoma, Jan. 8.
(Drawing Population, 125,000)
Weather: Cool

Business has picked up nicely. Opening night of "Varsity" (silent), at the Broadway, was the biggest in many a moon. Pantages also in nice pickup, while "On Trial" is going like wildfire at Blue Mouse. In for run.

Monty Salmon, called south by wife's illness, is not returning here, so Al Brake is now manager of the Rialto and Colonial and L. J. Williams is managing the Broadway.

Estimates for Last Week

Broadway (WC) (1,500; 25-50) "Varsity," silent (Par). Now wired; stage show a dandy. F. & M.'s "Nite Club" idea; good at $9,000.

Pantages (1,500; 25-50). Somewhat better, stepping up to $7,500.

Blue Mouse (Hamrick) (650; 50-75) "On Trial," dialog (W-B). All-talker over to good start; $7,250.

Rialto (WC) (1,250; 25-35-50) "Woman of Affairs" (M-G). Wire not used this week; matinees okay, but $3,300 bad.

Colonial (WC) (850; 20) 'Smoke Bellew" (Col); "Power of Silence" (T-S), and "Keeper of the Bees," Clara Bow reissue. Split week; oke at $2,000.

3 K. C. HOUSES UNDER ONE $2,000 BLANKET

Midland $19,000 with Gilbert-Garbo—"Interference," $18,000—Mainstreet, $17,000

Kansas City, Jan. 8.
(Drawing Population, 700,000)

Publicity of some of the first run houses sponsored the thought all had gone big time vaudeville. Newman featured Eddie Cantor and Ruth Etting, the Midland Van and Schenck, Harry Rose and Johnny Marvin, and even the Mainstreet, with its real vaude bill, exploited Johnny Burke, all in cans.

Houses had strong bills for the new year and extra performances. Newman offered a special preview screening of "My Man" and sold out.

At the Midland, where the synchronized "Woman of Affairs" was the feature, the management cut the canned music off the last six reels and switched in the orchestra. Appreciated by the regulars as a relief from the Victrola stuff and showing up the sound. Reviewers made no bones about stating that the film was "The Green Hat."

Estimates for Last Week

Mainstreet—"Power" (3,200; 25-35-50-60). Picture and stage show dandy entertainment; $17,000.

Loew's Midland—"Woman of Affairs" sound (M-G) (4,000; 25-35-50). Feature liked by Garbo admirers; $19,000.

Royal—"Sins of the Fathers" (Par) (920; 35-50). Jannings is not box office in Kansas City, and this one no exception; papers gave nice notices but no sellouts; $3,000.

Newman—"Interference" dialog (Par) (1,920; 25-40-60). Paramount's first all talker plus shorts of Eddie Cantor and Ruth Etting; good entertainment; $18,000.

Pantages—"Sinners in Love" (2,200; 25-35-50). House building a little weekly; show well liked; $9,200.

Comparative Grosses for December

Below is a table of grosses during December (excepting last week's) for towns and houses as listed. The high and low gross figures for the theatre are given, with the title of the picture, week played and gross for that week.

When theatre also employs stage show that is indicated.

NEW YORK

	Dec. 1	Dec. 8	Dec. 15
CAPITOL High... $98,200 Low... 30,000	"Submarine" $71,200 Stage Show	"White Shadows" $74,300 Stage Show	"White Shadows" $62,800 Stage Show
PARAMOUNT High... $81,000 Low... 49,100	'Someone to Love' $66,700 Stage Show	"Three Wk. Ends" $72,100 Stage Show	"Haunted House" $68,400 Stage Show
ROXY High ..$143,900 Low... 70,000	"Riley the Cop" $81,800 Stage Show	"St. Petersberg" $81,200 Stage Show	"St Petersberg" $78,750 Stage Show
STRAND High... $74,000 Low... 15,000	"Caught in Fog" $39,000 All Sound	"Lilac Time" $36,200 All Sound	"Lilac Time" $28,600 All-Sound

CHICAGO

	Dec. 1	Dec. 8	Dec. 15
CHICAGO High... $71,000 Low... 33,000	"Sins of Fathers" $39,000 Stage Show	"Haunted House" $45,000 Stage Show	'West of Zanzibar' $38,000 Stage Show
McVICKERS High... $53,000 Low... 13,000	"Singing Fool" $40,000 All Sound	"Singing Fool" $34,000 All Sound	"Singing Fool" $28,000 All Sound
MONROE High... $12,500 Low... 2,700	"7th Heaven" $5,800 All Sound	"Texas Ranger" $5,100 All Sound	"Riley the Cop" $3,900 All Sound
ORIENTAL High... $52,000 Low... 29,000	"Show Girls" $40,000 Stage Show	'Someone to Love' $36,000 Stage Show	"Adoration" $31,000 Stage Show
ORPHEUM High... $16,900 Low... 4,800	"Little Wildcat" $11,000 All Sound	"Little Wildcat" $11,000 All Sound	"Little Wildcat" $9,000 All Sound
ROOSEVELT High... $31,000 Low... 9,000	"White Shadows" $18,000 All Sound	"White Shadows" $15,000 All Sound	"White Shadows" $12,000 All Sound
STATE-LAKE High... $34,000 Low... 16,000	"Stolen Love" $20,000 Vaude	"Manhattan Cocktail" $19,000 Vaude	"Gang War" $16,000 (Low) Vaude
UNITED ARTISTS High... $40,000 Low... 11,000	"The Awakening" $26,000 All Sound	"The Awakening" $18,500 All Sound	"Loves Casanova" $17,500 All Sound

BALTIMORE

	Dec. 1	Dec. 8	Dec. 15
CENTURY High... $27,000 Low... 15,000	"Show People" $27,000 Stage Show	'Someone to Love' $21,500 Stage Show	"Dream of Love" $22,000 Stage Show
STANLEY High... $28,000 Low... 15,000	'West of Zanzibar' $16,000 All Sound	"Outcast" $16,000 All Sound	"Manhattan Cocktail" $12,000 All Sound
VALENCIA High.... $7,000 Low.... 2,800	All Sound	"Show People" $2,800 (New low) All Sound	"Mating Call" $3,000 All Sound
GARDEN High... $14,000 Low... 9,000	Vaude	'Freedom of Press' $12,000 Vaude	"Honeymoon Flats" $11,000 Vaude

SAN FRANCISCO

	Dec. 1	Dec. 8	Dec. 15
WARFIELD High... $36,140 Low... 16,700	'West of Zanzibar' $30,000 Stage Show	"Hit of Show" $30,000 Stage Show	"Lady of Chance" $26,800 Stage Show
GRANADA High... $34,100 Low... 6,200	"Varsity" $23,000 Stage Show	"Adoration" $12,000 Stage Show	"Three W'k Ends" $25,400 Stage Show
CALIFORNIA High... $34,000 Low... 6,200	'Abie's Irish Rose' $9,000 All Sound	"The Awakening" $12,500 All Sound	"The Awakening" $9,000 All Sound
ST. FRANCIS High... $22,200 Low... 3,000	"Lilac Time" (2d week) $3,000 (New low) All Sound	"White Shadows" $7,500 All Sound	"White Shadows" $7,000 All Sound
EMBASSY High... $24,300 Low... 7,000	"Singing Fool" $14,800 All Sound	"Singing Fool" $10,500 All Sound	"Singing Fool" $12,000 All Sound

PORTLAND, ORE.

	Dec. 1	Dec. 8	Dec. 15
PORTLAND High... $19,000 Low... 11,000	"Varsity" $16,000 Stage Show	"Moran Marines" $14,400 Stage Show	"Adoration" $14,500 Stage Show
BROADWAY High... $21,000 Low... 9,000	'West of Zanzibar' $12,000 All Sound	"Three W'k Ends" $12,000 All Sound	"Woman Affairs" $14,500 All Sound
PANTAGES High... $18,000 Low... 6,000	"Driftwood" $12,000 Vaude	"Melody of Love" $10,000 Vaude	"Lonesome" $13,000 Vaude
ORIENTAL High... $14,000 Low... 7,800	'Love Over Night' $8,800	"The Crash" $7,800 (New low)	"Wise Wife" $8,000
UNITED ARTISTS High... $22,000 Low... 8,000	"The Awakening" $12,000 All Sound	"The Awakening" $8,000 (New low) All Sound	
MUSIC BOX High... $20,000 Low... 4,000	"The Terror" (3d week) $4,000 (New low) All Sound	"Home Towners" $12,500 All Sound	"Home Towners" $7,500 All Sound

KANSAS CITY

	Dec. 1	Dec. 8	Dec. 15
MAIN ST. High... $30,000 Low... 8,000	"Annapolis" $12,000 Vaude	"Gang War" $13,000 Vaude	"Show Folks" $13,000 Vaude
LOEW'S MIDLAND High... $28,000 Low... 11,000	'West of Zanzibar' $15,000 All Sound	"The Awakening" $14,000 All Sound	"Brotherly Love" $11,000 (New low) All Sound
PANTAGES High... $26,000 Low... 5,000	"Companionate Marriage" $9,100 Vaude	'Nothing to Wear' $6,100 Vaude	"Do Your Duty" $9,300 Vaude
NEWMAN High... $33,000 Low... 8,000	"On Trial" $15,000 All Sound	"Three W'k Ends" $13,000 All Sound	"Manhattan Cocktail" $9,500 All Sound

LOS ANGELES

	Dec. 1	Dec. 8	Dec. 15
EGYPTIAN High... $14,000 Low... 6,000	'Woman Disputed' $6,600 Stage Show	"Show People" $7,900 Stage Show	'West of Zanzibar' $7,200 Stage Show
LOEW'S STATE High... $48,000 Low... 15,600	"Do Your Duty" $25,000 Stage Show	"Air Circus" $23,900 Stage Show	"Dream of Love" $26,000 Stage Show
METRO-POLITAN High... $57,800 Low... 15,600	"Varsity" $26,000 All Sound	"Adoration" $18,500 All Sound	"Three W'k Ends" $31,000 All Sound
UNITED ARTISTS High... $37,380 Low... 6,180	"Loves Casanova" $9,850 Stage Show	"Marriage by Contract" $8,100 Stage Show	"Little Wildcat" $7,600 Stage Show
WARNER BROS. High... $38,800 Low... 16,000	"On Trial" $16,500 All Sound	"On Trial" $17,600 All Sound	"Home Towners" $20,000 All Sound

MINNEAPOLIS

	Dec. 1	Dec. 8	Dec. 15
MINNESOTA High... $45,200 Low... 20,000	"White Shadows" $26,000 Stage Show	"Outcast" $22,000 Stage Show	"Three W'k Ends" $24,000 Stage Show
STATE High... $28,000 Low... 4,500	"Mother Knows Best" $17,000 All Sound	"King of Kings" $10,000 All Sound	"Home Towners" $10,200 All Sound
HANNEPIN High... $18,500 Low... 5,000	"Power" $12,000 Vaude	'West of Zanzibar' $12,700 Vaude	"Show Folks" $10,000 Stage Show Vaude

(Continued on page 24)

'INTERFERENCE,' $40,300 AT AMBASSADOR, ST. L.

St. Louis, Jan. 8.
(Drawing Population, 1,250,000)
Weather: Cold and Snow

With the holidays past the big picture palaces, as well as the neighborhoods, seemed to take a new lease on life. Good pictures drew.

Estimates for Last Week

Ambassador (Skouras downtown) (3,000; 35-50-65-75)—"Interference," dialog (Par). Talker called "mechanically the best of the talking pictures." Ed Lowry still a tonsilitis victim during early part of week; $40,300.

Loew's State (3,300; 25-35-65)—"West of Zanzibar," sound (M-G). This Chaney-Lionel Barrymore picture drew $19,250.

Missouri (Skouras) (3,800; 35-50-65-75)—"Little Wildcat," dialog. Part talker got a good break from reviewers and public; $29,500.

Midtown (Skouras) (1,400; 50-75-$1.00)—"Singing Fool," dialog (W. B.). Seventh straight week and still pulling; $16,100.

Grand Central (Skouras) (1,700; 50-75)—"Uncle Tom's Cabin," sound (U). Second week; $12,400.

Grand Opera House—Pop priced downtown vaude house had "Around the Corner," a travesty presented by Billy Chase and Violet La Tour and their company. "Hell Ship Bronson," featuring Noah Beery, the film;

Snow Shuts Off Topeka Records; 'Terror,' $4,000

Topeka, Jan. 8.
(Drawing Population, 80,000)
Weather: Cold and Storms

Boreas, god of the blizzard, took a hand in theatre business and prevented a couple of records. Top hole bills at two theatres started out to capacity and then the weather broke. Only normal grosses were reported where on Wednesday the managers were predicting records. These were at the Novelty, where a stage band is going over with a bang, and at the Grand where "The Terror" played to $1,700 Jan. 1 with a big turnaway.

Novelty, recently purchased by the Lawrence Amusement Company, is getting the breaks. Nine piece band, under the direction of Boyd Shreffler, former Publix leader, is being combined with three Keith acts, booked from Chicago, putting on an hour's performance ahead of the feature picture. Lawrence Breunninger, general manager of Lawrence Amusement, signed with the theatrical unions as his first act after taking over the house and union heads of the town are trying to herd business his way.

Estimates for Last Week

Grand (1,400; 50) (National) "The Terror" dialog (WB). Despite bad weather break managed to pile up one-day record on New Year's with $1,700; blizzard pulled week's gross down to ordinary; picture called best talker seen here by newspapers and neither barred the Jolson films; total, however, just under $4,000.

Jayhawk (1,500; 40) (Jayhawk). Double stage bill first three days of the week with "West of Zanzibar" (M-G) pulling in almost a record first half business, but "What a Night" (Par), coupled with snow, pulled gross down to $3,300.

Novelty (1,100; 40) (Lawrence). Start of stage band and Keith acts clicked heavily; "Girl in Pullman," first half, and "Captain Swagger" (Pathe) last half; total nearly $2,500.

Orpheum (1,200; 25) (National). Bert Humphries and tab "Brevities" pulled in more with the assistance of stronger screen bills; "Underworld Romance," first half, and "Brotherly Love," last half; $1,100.

Cozy (400; 25) (Lawrence). Exploitation did it; tie-up for "Air Legion" with local aviation school; "Circus Kid," first half, about $700.

Best (550; 20) (Lawrence). Jack Earle's "Vanities" suffered with the rest, but managed to stay on right side; slightly over $700.

"TRIAL," $24,300, N. O.

State and Tudor Up, $18,000 and $3,300 — Orpheum, $10,500

New Orleans, Jan. 8.
(Drawing Population, 500,000)
Weather: Clear and Cold

Local temples needed New Year's to help save in the instance of Saenger which stepped above $24,000 with "On Trial."

Loew's State has those clicking satellites, Gilbert and Garbo, in "A Woman of Affairs" and topped $18,000. Orpheum did better than $10,000 with "The Spieler," but vaude is always something of a factor with the former big timer. Strand did not quite reach $4,000 in offering "Adoration."

"Manhattan Cocktail" came in for quite some acclaim at the Tudor and went above $3,000.

Estimates for Last Week

Saenger (3,568; 75)—"On Trial," dialog (W.B.). All talker got $24,300.

Loew's State (3,218; 50)—"Woman of Affairs" (M-G). Very well at $18,200.

Orpheum (2,400; 50)—"The Spieler." Helped by vaude for $10,500.

Strand (2,200; 50)—"Adoration." Rather disappointing, $3,800.

Tudor (800; 50) — "Manhattan Cocktail" (Par). Grossed $3,300.

PAR'S "IT" GAL, $38,000, PHILLY; "DEVILS," $17,500

Fox, $32,000; 'Abie' Out; 'Interference,' in New House, $25,500

Philadelphia, Jan. 8.

Downstairs picture houses were generally happy last week, especially after the disappointing trade of Christmas week. Results of last few weeks have proved that Philly is not altogether sold on talking pictures.

Last week, for example, outstanding hits were scored by two silent pictures, "Three Week Ends," at the Stanley, and "Red Wine," at the Fox. In both cases the films were bolstered by stage bills. Synchronized pictures are not accepted here just because they are such; some are liked, others not. "Abie's Irish Rose" has proved pretty much of a flop, and "Interference," with the benefit of opening new house, is still more or less in the balance.

Stanley, with Paul Tremayne and his Aristocrats to back up the Bow picture, and a group of Albertina Rasch girls as well, reported almost $38,000 plus the midnight show. Bad weather Tuesday prevented the house topping $40,000. Fox, with Lieut. Gitz-Rice heading a surrounding program that also included Nan Blackstone, Six Lucky Boys and Stella Powers, claimed about $32,000, not as much above average business as the Stanley's figure.

New Boyd theatre opened Christmas Day and was an outstanding exception to the generally disappointing business at this time. Went along smoothly if not sensationally last week with all-talking program, including "Interference," Eddie Cantor and Ruth Etting on shorts. New theatre seats about 2,300 and has a regular 50-75 scale, although selling some seats during the day at 40 cents. Reported around $26,000 last week.

"Abie" was taken off Saturday after three weeks at the Aldine. Its last week was very disappointing considering holiday conditions, gross being less than $14,000. "West of Zanzibar" was successful at the Stanton, pulling in around $18,500 on its first week. Held over. Jannings' "Sins of the Fathers," although not received with universal enthusiasm by the critics, proved a hit at the Karlton, grossing over $10,000 in a house whose capacity is just over 1,000.

Fox-Locust at last appears to have a hit with "Four Devils." Opened mildly enough, but has profited by laudatory word-of-mouth. Last week between $17,000 and $18,000 and may have bettered that figure. Arcadia fared fairly well with "Someone to Love" and the Little had a big week with "The Marriage of the Bear."

Current week has a varied layout. Stanley is billing Louise Groody far bigger than the film, "Manhattan Cocktail." Fox has "Mother Knows Best" and a revue called "In the Spotlight." Aldine has "Woman Disputed" and the Arcadia has "Craig's Wife." For the first time the Stanton and Karlton, which hold over their feature films, "West of Zanzibar" and "Sins of the Fathers," are featuring talking shorts and synchronized subjects.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Three Week Ends" (Par). Clara Bow's following plus holiday influx combined for nearly $38,000.

Stanton (1,500; 35-50-75)—"West of Zanzibar," sound (M-G) (1st week). Chaney started briskly and reported almost $18,500; best for house in a long time.

Aldine (1,500; 50-75) — "Abie's Irish Rose," dialog (Par) (3d week). Picture taken off Saturday night after sudden decision; business disappointing; last week less than $14,000.

Boyd (2,300; 40-50-75)—"Interference," dialog (Par) (2d week). Interest in new house still helping; trade spotty, but good on whole; between $25,000 and $26,000 claimed.

Fox (3,000; 50)—"Red Wine," sound (Fox). Picture did not mean much, but surrounding bill was good and house banked on steady clientele; around $32,000.

Fox-Locust (1,800; $1)—"Four Devils," sound (Fox) (2d week). Nearest thing to smash house has had this fall; started mildly, but has improved steadily; between $17,000 and $18,000.

Arcadia (800, 50)—"Someone to Love" (Par). Fairly good with $4,500 reported.

Little (216; 50-75)—"Marriage of the Bear." House still a solid success with policy of showing arty pictures; last week no exception.

Karlton (1,100; 50-75)—"Sins of the Fathers" (Par) (1st week). Critics not overly favorable, but Jannings has strong pull here; with boosted scale New Year's eve. picture around $10,000, very good.

Talking Shorts

PATHE SOUND NEWS
RCA PHOTOPHONE
9 and 9 Mins.; Reels No. 4 and 5
Projection Room, New York

Reels 4 and 5, both early releases and apparently in Pathe's experimental sound news class, are of five clips each. No. 4 is about the newsiest yet turned out by the company, while five reverts to the catalog for all its views.

No. 4

Four gets going with a bang—Aimee MacPherson. Aimee's welcome home out in L. A., with Aimee gabbing to the worshipful crowd from the observation platform. A pip shot.

William J. Locke, pinched-face English novelist, next gave a very conventional and dull talk in which he informed he is on his way to Hollywood where, somebody told him, they have found a way (sound) to transfer novels to the screen without bumming them up.

Girl members of an acrobatic dancing school at work is most commendable for its girly angle. Also fairly fast.

The fourth and final illustrates what can be done with a silent clip from the morgue. Title announces a festival in Vienna in honor of Franz Schubert, with scenes of street parades accompanied by Schubert music. Thereupon the scene switches to a violin soloist, to a girl harpist and thence to a musical and vocal sextet, all using Shubertian airs. Pretty and musically excellent.

No. 5

No. 5 was reviewed in a theatre (Proctor's 58th St.) the evening before the projection room look. Control of tone in the room after that in the theatre sounded considerably better. Theatre projection was much too loud, a fault that can be easily corrected, perhaps.

No. 5's fourth and last comprises two vocal solos by the winners of the Atwater Kent national radio auditions. Presented in radio style, with N. B. C.-initiated mikes in view and an announcer (Erbest Greffner) doing the introductions. Hazel Cecilia Orth's recital was excellent, while Donald Novis gained laughs rather than admiration in both the theatre and projection room. It was interesting to note the giggles were proportionately equal.

The fault was not so much Novis' as it was the director's. The boy's voice is equisite. But his pan and the way he manipulates it will probably keep him on the radio. He looks up, chin up. His face is all nostrils from that perspective, and he did nothing and was told to do nothing to help legitimatize his appearance.

Gov. Roosevelt, of New York, opens the reel with a brief and to-the-point New Year's greeting.

A race of outboard motor boats, driven by women at Lake Elsinore, Calif., was third. A talk opening between the official starter and flag waver, with one attempt at gagging. The same Dwan of pictures, but not introduced as such.

Noise of the outboards plowing through the surf more fascinating than the race itself. Winner, Loretta Turnbull, gets the last look in a close-up.

In the deuce of this four-spotter are views of the new New York Securities Market in action. Title calls it a "new ring for big bull market." Spirited bidding made interesting material, while a phone conversation of bids and sales in the snappy market style held some comedy.

Mechanical work in both reels was near-perfect. *Bige.*

NINA TARASOVA
"THE HUT" (Drama)
FOX MOVIETONE
15 Mins.
Japanese Gardens, New York

"The Hut" is a story with one character, a Russian woman who awakes from her slumbers thinking she hears the tramp of men bound for Siberia.

The tragedy of her life comes back to her in flashes as she sings sadly, "There Were Once Happy Days." Her lover, it seems, killed a man who attacked her and was sent off to the frozen land of exile. This was years before.

As entertainment it's not very snappy and running overlong will not escape the yawns of audience ennui. But it is off the beaten trick of talking shorts and may slip by as artistic melancholia.

Nina Tarasova's voice is only so-so for reproducing purposes. *Land.*

HYAMS and McINTYRE
"ALL FOR FUN"
VITAPHONE NO. 2247
9 Mins.; Comedy Sketch
Loew's Ave. B, New York

Johnny Hyams and Leila McIntyre appear in a highly pleasing comedy turn, covering a lot of ground in nine minutes. Its one laugh after another, as funny in this east side neighborhood house as elsewhere.

The team flashes a brand of comedy irresistible, regardless of class. With the exception of the vocal attempt, in duo, which fails to register because of complicated lyrics and dim recording, it's a natural laugh-getter.

No time lost. Opening laugh brought on with Miss McIntyre at the piano doing road work in various keys. The patient-looking gentleman appears soon after with a complaint that he can't write novels with the din going on. Material and style of delivery catches on within 60 seconds, and the audience remains sold until the finale.

Skit assumes a marital turn about half-way through, a domestic quarrel ensuing, also for laughs.

Hyams and McIntyre are a standard comedy sketch team in vaude. *Mori.*

"GALLOPIN' GAUCHO"
SOUND CARTOON
6 Mins.; One Reel
Strand, New York

Good six minutes for the big programs because the animated drawings do some giggle getting stuff. This is Walt Disney penmanship, programmed as introducing a new cartoon character, "Mickey Mouse," with Powers having synchronized via Cinephone.

Sound effects won some laughs here on their own, but after it's all over the impression remains that any alert pit drummer can duplicate. The Rivoli, New York, used to have a drummer who built up many a cartoon comedy for that house, and this synchronized drawing is the same thing minus the pit crew. If the installation, rental and booth operation can offset the musicians there will be room for them. But they're going to bring back memories of the boys at the traps.

Value in this one comes from the antics Disney makes his figures perform during a chase and a duel. Familiar enough as a plot, but some new wrinkles in body gymnastics and the fantastic means to gain numerous ends. Audience liked it and although enhanced by the effects the reel is strong enough to stand in the A houses plus just an organ or orchestra. If the musicians are smart enough to keep pace with it so much the better.

An unusual cartoon in being good with or without sound. *Sid.*

ROBERT HAINES and Co.
"10 MINUTES" (Dramatic)
VITAPHONE NO. 2319
8 Mins.
Clinton, New York

In this sketch Robert Haines, legit actor, is a prisoner sentenced to the electric chair who has but 10 minutes to live. Skit is titled "Ten Minutes," and the scene is a death cell in the penitentiary. Unlikely to have any mass appeal, even in the neighborhoods.

Opening has prisoner reading a newspaper and talking on the world's series that is about to start. Comments on the news are interrupted by a couple of keepers who remind him that he has but 10 minutes and advise spiritual guidance. He orders them out of his cell and begins a soliloquy on his past life, finally falling in prayer.

When the time comes for him to be led to the hot seat his prayer proclaims that having been spiritually purified by prayer he is not afraid to die.

Act is grippingly presented by Haines but missed clicking because the star's voice is full of gutterals and through the subject matter.

SISSLE and BLAKE
VITAPHONE NO. 463
8 Mins.; Songs
Clinton, N. Y.

Noble Sissle and Eubie Blake, colored composers, in a group of three songs. This is one of the early Vitaphone recordings with the technique already "dated" recognizably.

Too many piano and ballad turns by Vita for this one to be anything but a so-so filler at this late release date. Boys' diction is good but the tunes and lyrics are indifferent. *Land.*

File These Reviews

Again it is brought to the attention of all theatre managers, the suggestion that these reviews on talking shorts be filed, for current or future reference.

Increasing number of wired houses continuously calls for the reviews on talking shorts as information immediately available.

By filing weekly as Variety appears, houses still to be wired will be in possession of that information, without seeking elsewhere for it.

"CURIOSITIES"
RCA PHOTOPHONE
9 Mins.; Educational Medley
Colony, New York.

Funny idea that's as strong or weak as the dialog accompanying it. Reel is a series of educational subjects kiddingly described by a male voice as they are screened. Among those on this reel are some Jap oyster-pearl snatchers, truffle hunting, the late Mrs. Winchester's eccentric abode in California, and a South American lake, supposed to grow hair on bald heads.

Comment on the different views carries quips such as "in other words they know their oysters," and in showing a heavily haired dog emerging from the lake, "this was a Mexican hairless dog in the morning." Mrs. Winchester's mammoth home is open to light sarcasm because of the many additions she built in the belief that ghosts of the people killed by her husband's rifles would become confused and wouldn't be able to find her. In describing the home announcer comments that it took furniture movers seven weeks to find their way out of the place, etc.

A long time ago some houses did this with a man behind the screen, notably on Sundays at the old boardwalk Savoy in Atlantic City. It's still good, entertaining and a new twist on which to revive many an educational.

A. J. VanBuren presents this reel which has evidently been selected from Walter Futter's library. FBO releases. The recording is very good and RCA Photophone reproduction was excellent in this Western Electric wired house.

Idea stands a corking chance of being built into a strong series of talking shorts with smart dialog and a "name" on it, if written by Bugs Baer, Ring Lardner or men and names of that type. *Sid.*

"FORGET ME NOT"
FOX MOVIETONE
25 Mins.
Japanese Gardens, New York.

"Forget Me Not" is released as a special Christmas number. It is replete with human interest stuff, combination of Charles Dickens and Hans Christian Andersen.

Opens and closes on Christmas eve. First with the finding of a baby waif by a kind-hearted toy maker; finally, the budding of love when the girl, grown to adolescence, comes to an understanding with the toy maker's son.

The boy has been infatuated with an actress in the garrison town. She is, it develops, a fickle and shallow wench given to frequent affairs with officers.

The production is highlighted by the cute child playing the waif and by a wooden soldier illusion obtained by trick photography.

Nancy Drexel and David Rollins play the boy and girl grown up, while William V. Mong, veteran of stage and screen, does the benevolent toy maker of A. D. 1759.

Marcel Silver directed from a script by himself and Edmund Josephs.

It's a heart warmer. *Land.*

AMERICAN LEGION IN PARIS
FOX MOVIETONE
10 Mins.
Japanese Gardens, New York.

An assembly taken during the summer of 1928 at the American Legion convention in Paris. Mostly long shots, or semis, with Marshal Foch and General Pershing speaking, the former in French. Snatches of this probably in Fox sound news at time of taking.

The marching of troops, martial strains of military music, shouts and applause of the crowds and general atmosphere stuff make the number interesting. It will recommend itself chiefly to smaller communities where the Legion's activities loom large on the social page and particularly in towns that sent delegations to Paris. *Land.*

ROBERT BENCHLEY
"The Spellbinder"
FOX MOVIETONE
12 Mins.
Paramount, New York

The third of a series of comedy "speeches" made for Fox Movietone by Robert Benchley, the funny man from the weekly, "Life." Previously his "Treasurer's Report" and "Sex Life of a Polyp" have proven laughing treats. "The Spellbinder," while perhaps not as spontaneous as the others, holds lots of snickers and giggles and will be relished where they have advanced beyond the A. B. C.'s.

Benchley is a pinch hitter for an absent political speaker at a voters' rally. He rambles on aimlessly, his speech a jumble of half-completed statements, insipid anecdotes, dry-as-dust statistics, and other characteristic election-time imbecilities.

It will be recognized pretty universally as clever satire on authentic Americana. *Land.*

Harry DELF and Hedda HOPPER,
"GIVING IN" (Comedy) with
Elmira Lane and Walter Rodgers.
VITAPHONE NOS. 2563-2564.
20 Minutes.
Strand, New York.

Funny in unexpected spots and flat where it should be funny. Result is an indifferent mother-in-law two-reeler that's just fair at best. Murray Roth directed from Hugh Herbert's script with E. B. DuPar at the camera. Lacking in action and material to make this skit-short stand up in the majors.

Harry Delf and Hedda Hopper are the principals, the vaudevillian leaning heavily upon mugging to make his points for inconsistent results. Miss Hopper does the poison ivy straight as the wife's parent, while Elmira Lane is unnaturally stiff, perhaps from an attack of camera fever in playing the spouse. Walter Rodgers does a bit as a taxi driver.

Action is all parlor, in telling of a young husband who would like to get free for the boys' weekly poker game. Phone tipped to play sweet with the in-law in order to burn up the wife supplies the remaining text, Delf putting it on heavy so that the Missus finally orders her Ma to go home.

Twist is that just as the wife okays his poker date, rather than have him take her mother to a night club, the boys call up to say the game is off.

Delf doesn't give it much, but is generally blanketed by the ordinary dialog. Nothing subtle or bright about the skit at any point, everything being drawn in bold strokes. All of which may okay it for the rurals. Voices of Delf and Miss Hopper register well. *Sid.*

AUNT JEMIMA
VITAPHONE NO. 566
Songs; 8 Mins.
Avenue B, New York

Early Vita short in which the portly "pancake lady" was evidently held under wraps and as a result registers but mildly. Suitable only for the wired grinds.

Before making this talker big Tess, who has clicked solidly in vaude, the nite clubs and in production (current with "Show Boat") with her cheery songs, was it may be surmised handed a list of don'ts that left her more or less bewildered when the actual recording started.

Working in a flower room set, the burnt cork comedienne works with a piano player dressed as a baker while Aunt Jemima's own ample form is encased in the tent-like clothes adapted from the mammy photo long identified with and widely known as the trademark of a pancake flour concern. Her songs are ballads instead of hot pops, with the exception of the closing number, a stomp with a blackbottom thrown in.

GERTRUDE LAWRENCE
FOX MOVIETONE
5 Mins.
Japanese Gardens, New York

Gertrude Lawrence uses her best known number from Charlot's Revue, "I Don't Know How It Happened," done with her usual drawing room unction, and registering neatly. Not new but not caught 'till now.

Song is slow in tempo, telling the story of a flirtation in a London subway and the events that ensued. Lyrics bright and graphic.

Miss Lawrence's pantomime is restrained but helpful. She is rather above the cultural level of most of the talking shorts to date, so may invoke strange reactions in the hinterland, where English accents don't get over with the gallery.

Nevertheless, good stuff. *Land.*

FOX MOVIETONE NEWS,
VOL. 2, NO. 14,
29 Mins.; Reels A, B, C,
Projection Room, New York.

A

Five clips on this spool featured by a minute of conversation between President Coolidge and H. E. Coffin, his southern host, as both halt their ox-cart in front of the camera and mike. Not bad, either, the President. Coffin jokingly refers to their means of locomotion while the country's head man slips in a plug for his tax reduction principles. They are preceded by Negroes singing a spiritual as they approach on a road, also in ox-carts.

Opening is the departure of various cabinet executives from a session of the League of Nations. Dr. Stresemann, of Germany, pauses long enough to send New Year's greetings and mention Movietone. Views of an auto-gyro plane in action are an eyeful, shots showing the plane descending vertically after practically stationary in mid-air.

Outdoor stuff at Lake Placid includes tobogganing and glimpses of a hockey game between Williams and Amherst. Finishing subject carries a punch in deft, daring Italian cavalry display before their King. Some of the camera angles are excellent here. Between the President and the military riding, with the novelty plane running second, there's plenty to hold in this one; nine minutes.

B

Five clips, including what is probably the first subject to come back from the Fox Movietone truck which is touring the world on a Canadian Pacific liner. An ed note on a subtitle emphasizes this with the exception of the C. P. ship. It comes from Gibraltar and shows a detachment of the British garrison marching behind a drum corps. A few halting words from Gen. Sir Alexander Godley are included, the conventional greeting.

But main strength is in the opening shot of Roosevelt's inaugural as Governor at Albany. Smith is first heard sounding his official tattoo and also slipping in a laugh by mentioning Roosevelt's family and that he's left as many animals as possible in the Governor's mansion.

Studio subject is that of two children, seen in previous Tone reels, starting a nursery argument over which is the favored child, but ending amicably. Women will probably like it, but a little too stiff to pass as natural. Florida's new singing tower, E. W. Bok's carrillon for birds, is reasonably novel with a femme pushball game closing out; 11 minutes.

C

Another five-subject reel dealing more with personalities than news. Final session seems the best in showing a horse trainer 104 years old being kidded and retaliating at a Havana track. Lone news clip displays a California gas well on a wild blaze.

Other personals include Nancy Samuel, of a British girls' debating team, rating the Yankee flap above her English sisters, but extremely skeptical on what the American man is wearing. Okay, plus a finishing smile, and the young lady is undoubtedly right. Leonora Lookhart, another member of the same team, follows and can't follow. Try for humor is too British to mean anything in Chicago or elsewhere.

Foreign contribution is from the Fox Italian truck showing a mixed ensemble singing and dancing in native costume. Looks like a vaude act which you expect to break into the familiar "Funiculi Funicula," whoopee; nine minutes.

Tone subtitles have started to give the sound and cameramen credit on their clips, each being differentiated at the bottom of some of the titles. *Sid.*

FRANK GABY, "The Tout"
VITAPHONE NO. 2188
8 Mins.; Ventriloquist
Clinton, N. Y.

Frank Gaby, ventriloquist, makes an interesting short because of the double voice angle. As far as known he is the first ventriloquist to be canned.

Chatter could have been brighter but it's passable and there are no conspicuous bromides. Story is opened by newsreel stuff showing running of derby at Churchill Downs, England. Then to the paddock with Gaby, the loser, accusing dummy, made up as jockey, of having thrown the race. Crossfire and a couple of ditties follow.

Can be billed and played as a genuine novelty because of the ventriloquial innovation. *Land.*

LUCKY BOY

(DIALOG AND SONGS)

Tiffany-Stahl production and release. Two prints, in sound and silent. George Jessel starred, with dialog and captions by Mr. Jessel. Adapted from a story by Viola Brothers Shore. Directed by Norman Taurog and Charles C. Wilson. Sound portion supervised by Rudolph Plothow. Harry Jackson and Frank Zukor, cameramen. R. C. A. Photophone sounded and synchronized. Scored by Dr. Hugo Riesenfeld. Theme song, "My Mother's Eyes," written by L. Wolfe Gilbert, Abel Baer, Lewis Young and Axt. Song's publisher, Feist's. Invitation pre-view at Embassy theatre, New York, Jan. 4. Running time, around 100 minutes. Release date not announced. Understood this talker goes direct to regular picture houses.

Georgie Jessel.....George Jessel
Momma Jessel.....Rosa Rosanova
Poppa Jessel.....William K. Strauss
Eleanor.....Margaret Quimby
Mrs. Ellis.....Gwen Lee
Mr. Ellis.....Richard Tucker
Mr. Trent.....Gayne Whitman
Becky.....Mary Doran

"Lucky Boy" is a very good talking picture with songs, and with George Jessel who sings the songs, five of them. It is backed up by a logical, likable story bearing on the stage and having a boy's love for his mother as the main motif, although a romance is worked in. It also has a theme song, "My Mother's Eyes," that rings like a bullseye among the theme numbers so popular now. Beside these, "Lucky Boy" holds comedy, mostly in the dialog and captions, both written by Mr. Jessel. So this picture can go where the Jolsons already have gone. If the house men care to, though the picture easily stands up by itself, they should make an exploitation play to bring the Jolson fans back for comparisons. Advance work along that line might prove helpful for the b. o.

Of course, admitting no person in the world today can sing a ballad or a pop like Al Jolson, don't doubt but that George Jessel can sing. On top of that Jessel is a finished actor, on the stage or screen. He has a personality and a naturalness here of performance, whether acting, singing or talking, that sends itself over. This talker squares Jessel for any of his other and easier ones, including shorts.

With the R. C. A. Photophone process for the dialog, singing and sounds. If you want to accept this Photophone sounding, heard for the first time by this reviewer in a theatre (previously heard in the projection room of Photophone), then Photophone for sounding seems to have it considerably over the others. Clear, without a blur or whirr, you must hear Jessel talk and sing to know how far ahead Photophone appears to be as a sound reproducer. In one number, "My Real Sweetheart," Jessel sings, he is supposed to be on the rear end of an observation car on a transcontinental train. It's the actual sameness as though Jessel were singing himself in "one," near the apron.

Nearly everyone of the principals speak. About the lightest voiced is Margaret Quimby, the ingenue, who looks sweetly nice. It appears as though by voice control at the studio (R. C. A. Photophone in New York), whatever imperfections may have been in her natural tones were deleted through holding it down to a quite low register.

There is a quartet (people) drawing room scene with the four bridge players all talking. It is clear. A comedy situation and the best laugh situation in the picture, though Jessel has picked some of his best gags and cross fire for other laughs, besides his captions.

Ample direction all of the way, with the continuity making no slips. Dialog particularly well staged.

It's the story of a Bronx boy of Jewish parents, his father a jeweler and he the store's clerk. But he wants to be an actor. Rejected by agents and managers, the boy accepts his mother's earings to pawn, to rent a dark theatre in his neighborhood for one night to display his talent. Neighbors flock to see Georgie, but he falls down on all of the rent ($500) for the one night, and the house is darkened with the crowd turned away.

Determined to make good, the boy works his way to San Francisco, goes on at an amateur night (finely handled in a directorial way) and through that lands in a class Frisco nite club as its sole entertainer. That's where the romance starts.

Back home, the old folks are listening in one evening and by good fortune get San Francisco. They hear their Georgie announced and singing. In the club he sang "Bouquet of Memories" and the theme song, "Mother's Eyes," having earlier in the picture started the singing with "My Blackbirds Are Bluebirds Now."

A message from home says his mother is ill. He returns, and the picture closes with Jessel the new star of "Lucky Boy" under the management of what seemed to be intended for Flo Ziegfeld, the first manager to turn him down when he had tried to break in in the east.

The mother stuff here is stronger than the romantic matter. There is a very bright sequence of the bridge party in a society home.

Entertainment in this picture, fairly evenly balanced, for Jessel is admittedly a showman besides a splendid actor and one of great promise. Any number of the girls will go for Jessel in pictures—he looks that good. Enough strength in the story and the mother and romance section for the silent version to get over, though naturally the songs greatly strengthen up the dialog print, as Jolson's songs added to his talkers.

"Lucky Boy" as first outlined had Jessel as a singing waiter. With Jolson's "Singi..g Fool" and Jolson in that character, Jessel quite ethically declined to appear as a singing waiter. Probably the opening of this picture was changed to correspond with his wishes. In that way the opening section may have been made a bit long. It takes over three reels to get the boy out of the Bronx bound for the coast. Picture now running in 8,500 feet.

Some of the bigger producers might have chanced this "Lucky Boy" as a Broadway $2 special first. It doesn't get that rating. T-S sensibly intends to send it direct to the picture houses.

"Lucky Boy" should get Tiffany-Stahl plenty of money. It's the T-S highlight to date, and this a young producing firm. An extreme credit to T-S to turn out such a thoroughly all around well made talking pictures as this so early—and when other and more strongly entrenched picture producers are still struggling with the talking problems.

Sime.

THE AWAKENING

(SOUND)

United Artists' release of a Samuel Goldwyn production. Starring Vilma Banky. Louis Wolheim and Walter Byron featured. Directed by Victor Fleming. Cameraman, George Barnes. Titles by Katherine Hilliker. Story by Frances Marion, adapted by Carey Wilson. Theme song, "Marie," by Irving Berlin. At Rivoli, New York, for extended engagement, starting Dec. 29. Running time, 105 minutes.

Marie Ducrot.....Vilma Banky
Lieut. Count Karl von Hagen.Walter Byron
Le Bete.....Louis Wolheim
The Orderly.....George Davis
Grandfather Ducrot...William A. Orlamond
Sub-Lieut. Franz Gever.Carl von Hartmann

Same old complaint: Why won't they devote as much time, intelligence and professional competence to the script as they devote, for instance, to the matter of photography? Samuel Goldwyn has spent coin liberally. He has done the thing up shipshape so far as elegance of production is concerned. Yet with all the fusing of technical talent, fine acting and the rest, it is not a good, though it is a passable, moving picture. The explanation is story.

The story is a mulligan stew. There's a pinch of "The White Sister," a seasoning of "Scarlet Letter," a large chunk of all the war pictures since 1918, and several slices of small-time baloney. It's a fake tragedy in essence aggravated by last-minute uncertainty whether to make a bum or a hero out of Louis Wolheim, who shows up in a French uniform, while the hero is, shades of the Liberty Loan, a German.

The Germans after 10 years are starting to get a break from Hollywood. In "The Awakening" they are represented throughout as rather amiable and decidedly handsome fellows. However, Walter Byron, an Englishman, plays the German hero, so that may mollify the four-minute men of the late conflict.

Byron debuts to pictures in "The Awakening." He is an upstanding chappie, sleek thatched and regular of features. Whether his eyes are soft enough or his manner sufficiently debonaire for the exacting American flapper time will have to demonstrate. Meanwhile his performance, while not threatening Barrymore, is good enough.

Miss Banky, somewhat more vivacious in her new responsibility of individual stardom, is always attractive, although so gorgeous a creature should not be wasted as a peasant girl and then a novice nun, all in one picture.

George Barnes' photography is particularly distinguished for clearness, beauty and imagination, although there is no attempt, either by cameraman or director, to take any but a straightforward system of carrying forward the narrative. Without tricks, hocus-pocus or striving for mere effect, the production stands out as first rate. This angle is important in any reckoning of "The Awakening" commercially.

The great fault of the picture is the dragginess and familiarity of the story. Any pruning of the running time, notably in the middle parts, will be an enhancement. Nearly two hours as previewed at the Rivoli was too much for the kindergarten plot to sustain.

"The Awakening" will be moderate at the b. o., but is not the type of picture that will build Vilma Banky as a star.

Land.

SHOPWORN ANGEL

(DIALOG)

Paramount production and release. Directed by Richard Wallace from story by Dana Burnet. Screen adaptation by Howard Estabrook and Albert Shelby LeVino. Featuring Nancy Carroll and Gary Cooper. At Paramount, New York, week Dec. 29. Running time 80 mins.

Daisy Heath.....Nancy Carroll
William Tyler.....Gary Cooper
Bailey.....Paul Lukas

Once in a long while the formula picture factories in Hollywood turn out a glamorous gem such as this, stirring, finely drawn and so beautifully presented that the critical faculties declare a holiday. It happens rarely. Here is a story sublime in its simplicity, overwhelming in its natural appeal, a girl that holds with her looks and a great little trouper as well, and with it all one of the best popular personifications of a show girl yet attempted in the mad cycle of show pictures produced during the past season.

Like a great many underworld pictures whose box office value lessened because following earlier films of that type, this picture suffers because of the war theme running through. But for that it should have turned out to be one of the commercial successes of the season. As it is there is every probability that it will clean up wherever it may be shown, regardless of class of audience, because it is a story that grips universally.

Nancy Carroll and Gary Cooper contribute excellent work. Both seem natural and lifelike.

When the lonely doughboy tells the chorus queen of his barren life without a home or a family, and she replies that she had never heard of anything so sad since the "Two Orphans," it gets a laugh without detracting from the piquant sadness the boy inspires. And similarly in all important situations, the girl carries them off in superb style.

As the show girl living with the worldly sophisticate, with nothing to worry over except booze headaches and bawling the dance director when asked to come to rehearsals on time, Miss Carroll never strays from type. She's hard, smart and strong-willed, flashing an armful of diamond trinkets and saying: "That's what good little girls get for doing what their mammas told them not to."

The soldier boy is from Texas where he never saw a show girl or a skyscraper first hand. He bumps into Daisy accidentally, is driven to camp in her limousine, and then brags to the gang. He has to make good and does because the girl has an odd moment in which she weakens enough to get the soldier out of the mess.

In spite of herself the girl begins to fall. But when he asks her to marry him, just before sailing for France, she breaks down. There is a scene with her "guardian" after which she goes through for the boy. He is arrested for being A. W. O. L. halfway through the marriage ceremony and the girl goes back to the chorus, the dance director who had suffered her eccentricities giving her a spot in the second row of the chorus just to get even.

The clincher in the closing scene is a pip, in sound. The girl is doing a song and dance chorus number, singing a love ballad. She sees the boy plunging through the lines in a charge, then shot dead. She wants to scream but the director tells her to snap into it or else.

Only two dialog sequences in the picture, both highly effective, enhancing its value dramatically as well as commercially. First is the marriage ceremony, the minister going through the regular routine, and the girl, knowing she had done wrong, passing out just before she gets the ring. Gary Cooper has a few brief lines. In the second dialog sequence the dance director is putting the chorus through the paces. Miss Carroll has a few lines here and also sings. The girl's voice records surprisingly well, in both efforts.

Paul Lukas, as the girl's man, adds prestige as the menace. Lukas, an Hungarian importation imported by Paramount over a year ago, is a smooth, most nonchalant and likeable heavy. They'll like him even while they hate him.

A smart set picture, with best results evidently in the big towns. Still it is smart enough to click as strongly all the way down the line.

Mori.

WEST OF ZANZIBAR

(SOUND)

Metro-Goldwyn-Mayer production and release. Directed by Tod Browning from original story by Chester Devonde and Kilbourn Gordon. Lon Chaney starred. Synchronized musical score and sound effects, Western Electric. At Capitol, New York, week Dec. 29. Running time about 70 minutes.

Flint.....Lon Chaney
Crane.....Lionel Barrymore
Doc.....Warner Baxter
Maizie.....Mary Nolan
Anna.....Jane Daly
Tiny.....Roscoe Ward
Babe.....Kalla Pasha
Bumba.....Curtis Nero

Weird atmospheric effects will get this by as a straight one or two-day program attraction. Lon Chaney's name must do the rest. An excellent basis for a story is sacrificed apparently for background and the theme gets to the screen in jumbled episodic way that reduces continuity to shreds.

"West of Zanzibar" indicates an over-worked Chaney. The star is there, but the rush of getting his quota on the release schedule is taking its toll in the most important phase of production—preparation. In this respect Chaney's latest impresses as having exhausted the property men and the casting director and allowing Tod Browning to follow religiously one of those cuff scripts.

Smacking strongly of "Congai," although the thing is called an original, "West of Zanzibar" will satisfy Chaney fans who like their color regardless of the way in which it is daubed.

Lionel Barrymore has little more than a bit. He captures the magician's bride, just after Chaney has sub-titled his affection for her. The latter part is dully played and given scant meaning. She passes out of the picture too soon thereafter for the magician to believe that the competition is the kid's dad.

Then, for no particular reason, the action is transferred to another world. Chaney, too hurriedly, is shown as an ivory robber and just as mysteriously Barrymore suddenly develops to have quit the stage and become a white trader in Africa.

With the same unexplainable rapidity, Chaney is revealed to have started his revenge by training the babe in the ways of tropical fleshpots. Incidentally, Chaney takes advantage of an earlier wallop to go back to Notre Dame days. He drags himself through the major footage with a pair of dead pins. While this deformity is effective, its strength is minimized by the jerkiness of the plot.

Mary Nolan as the grown daughter does not make the matriculation of a prostitute any too vivid. Rather a blonde saint in Chaney's eerie jungle den is the reaction.

Revenge comes when Barrymore is bumped off, but not until after he has proven to the magician that he was partly wet and that the girl is his own daughter. Thereupon breaks the regular cheap meller climax, with Chaney sacrificing his life to the savages so that Mary and Warner Baxter, a broken down doc, whose presence is a mystery, slip off together for an amended existence.

Jungle scenes with crocodiles oozing through slime and a score or so of vaselined black extras doing their dances and attending to their funeral pyres are what will get this by.

Musical score (Western Electric) is regular. Attempts at sound effects are worse, the chanting of savages reproducing like a college boy chorus.

Waly.

SCARLET SEAS

(SOUND)

First National production and release. Starring Richard Barthelmess; featuring Betty Compson and Loretta Young. Directed by John F. Dillon, from story by F. Scott Darling. Titled by Louis Stevens. Sol Polito, cameraman. At the Strand, New York, week Dec. 29. Running time, 67 minutes.

Steve Donkin.....Richard Barthelmess
Rose McRay.....Betty Compson
Margaret Barbour.....Loretta Young
Johnson.....James Bradbury, Sr.
Toomey.....Jack Curtis
Capt. Barbour.....Knute Erickson

One of those pictures which keeps promising more than it ever attains. It also has been over-sounded. Outside of these two faults, with the aid of the Barthelmess name, it shouldn't do much box-office harm and will likely gross moderately.

Strand audience gave full evidence of this feature's failure to meet its obligation at that point where Barthelmess rushes into the stateroom to save the girl, the next flash showing the men half-way through a half-hearted struggle. Dillon built up this sequence well enough to make balconites applaud just prior to the anticipated battle, but the obvious bad cutting and unconvincing action let the house down with a bump from which neither the film nor customers quite recovered.

Story is Singapore, long since Hollywood's persistent conception of the port of all evil, having Barthelmess as Steve, the rough and tough skipper, in love with the not necessarily pure dance hall girl, Rose (Miss Compson), whom he shanghaies. Fire casts the two adrift on a sea which can't even boast of a ground swell, and they eventually come upon a schooner aboard which mutiny has placed the crew in control.

Inasmuch as both have sworn to revise their codes if answered for their prayers, Steve finds the captain and pledges himself to deliver the boat to port. Rose also turns heroine until the revolt leader tips that her boy friend is after the cap's daughter (Miss Young), whence she reverts to type and tells the crew she'll help grab the shipment of pearls and make Steve roll over.

Resultant battle is between Toomey and Steve, the latter going overboard, and the crew, with their leader gone, going back to work on a pledge of clemency by the captain. Rose also becomes convinced that Steve really means it after having taken a sock from the cudgel meant for Steve.

Picture gets away fast on the uproar of the abduction from the waterfront dive and the blaze at sea. After that it slows down. A deal of aquatic faking is a hindrance, as also the superfluous footage alloted some of the scenes. Less 500 feet the film would be just as good, probably better.

When the pace starts to ease off nothing holds it together but the work of the star and Miss Compson. This girl is on her way back and isn't making any bones about it. She is featured here, and deservedly with Miss Young also underlined for a very small role but looking as angelic as ever. Barthelmess is appropriately dirty and hardboiled in getting across the impression of a diminutive package of power, and Knute Erickson meets the mental vision of a veteran captain. Jack Curtis scowls through his dastardly Toomey.

Synchronization has gone out after everything, the score being superior to the effects. Latter parallel each other during the brawl in he joint and the abandoning of ship, one nullifying the other, and especially in this case, because they come close together. It'll make many a patron wish for the silent version, where a little headwork would have made the sound fit and consistent instead of overemphasizing. Door knocks are particularly ridiculous, listening as sledge-hammer blows as Barthelmess starts searching what seem to be deserted cabins. A crude interruption of suspense for which there is no excuse.

According to report "Scarlet Seas" is the picture this F. N. unit was going to Central America to make last summer. Prospective trip was called off and the presumed revision in script and production is evident. Its best bets are a good share of action, Barthelmess and Miss Compson. The sound can be ignored, the advantage being that without it the footage can be cut and the atmosphere unbroken. Story is familiar, although in this instance the femme half of the love interest is directed to demonstrate that she's done and has been a lot of things the normal screen heroine supposedly knows nothing about.

Sid.

SYNTHETIC SIN

(SOUND)

First National production and release. Starring Colleen Moore. Directed by William Seiter. Based on play by Frederic and Fanny Hatton, adapted by Tom J. Geraghty. Titles by Tom Reed. Cameraman, Sidney Hickok. Antonio Moreno featured. At Paramount, New York, week Jan. 5. Running time, 66 mins.

Betty.....Colleen Moore
Donald.....Antonio Moreno
Mrs. Fairfax.....Edythe Chapman
Margary.....Kathryn McGuire
Sheila.....Gertrude Astor
Brandy.....Montague Love
Frank.....Ben Hendricks, Jr.

Laughs in this one. Continued, torso-vibrating, infectious laughs. Start to finish it's mostly giggles, sure box office pleaser, a great Colleen Moore feature, and a triumph in comedy technique by William Seiter, the director.

"Synthetic Sin" was a play a couple of years ago. First National bought the screen rights before the play was produced at the Morosco theatre, Los Angeles, early in 1927. For various reasons its production has been postponed several times. It could hardly come more opportunely with the edge off the talkers and First National not overly-stocked with b. o. stuff at present.

There is a lot more to the picture than to the Hatton play. Tom J. Geraghty has tacked on a whole new facade. Where the play opened in the dressing room after the heroine has just done a floppo as an actress, the picture starts in a small southern town and builds up the stage-struck girl who finally runs off to New York to sin and suffer so she can become an emotional actress.

While the plot is novel and gave star, scenarist and director a lot to bite their teeth into, the result is primarily due to an inspired performance and production. Among features for everyday use "Synthetic Sin" stands out like a good fire. There are a hundred delightful touches. The whole thing is warm, human and skillfully compounded. Miss Moore's imitations should be as popular with the fans as Marion Davies' have been, although entirely different in type.

The cast is good but everyone merely surrounds and mirrors the star. The production is first class in every respect with a passing laurel for Tom Reed whose captions fitted the occasions with uniform aptness.

Vitaphone (disk) musical accompaniment not so hot. Several points where the orchestration doesn't lap evenly with the action. The attempts to interpret changing moods by musical emphasis was rather a frost and at a couple of points the overloading of tone produced horrible noises. An organ would have been better.

Otherwise the score on "Synthetic Sin" was 100 per cent.

Land.

GIVE AND TAKE

(DIALOG)

Universal production and release. Directed by William Beaudine. Adapted from play by Aaron Hoffman. Titles by Alfred DeMond. Dialog directed by A. B. Heath. Synchronized musical score over Western Electric device by Joseph Cherniavsky. In cast: Jean Hersholt, George Sidney, George Lewis, Sharon Lynn, Charles Miller, Sam Hardy. At Colony, New York, commencing Dec. 25. Running time 81 minutes.

"Give and Take" is just mediocre in the program class. Story poorer than the average job on the cuff. Cast saves it from complete flop.

Excepting the clowning of the able Sidney and Hersholt, the dialog is without merit. Wisecracks as old as the pyramids that they keep talking about are given them to recite. Tonality and mannerisms get the laughs but not the lines.

George Lewis as the college lad with big industrial perspective for father's canning factory is better seen. He records like a schoolboy before the village board.

To call the theme a story is er-

(Continued on page 34)

Par-Fox Studio Leaders

Continued from page 3

ership during the year, accountable for a 50 per cent, reduction in activity over the previous year. Average was close to three units with record low of a dark studio during week of July 31. Record top was eight units week of Aug. 14.

Pathe ranks close to its former sister, FBO, with an average of close to three units. Record low was complete closing of studio weeks of April 11 and Sept. 26. Record high was five units week of Feb. 28.

Columbia has averaged two units for the year with a record low of no companies working during weeks of March 21, Sept. 12-19. Record high was four units week of Feb. 22.

United Artists ranks the same as Columbia. Record low was complete curtailment of activity during months of January and February. Top was five units week of July 31.

Chaplin's studio remained dormant during the first five months of the year. He started to work on his new picture week of May 29 and is still working on it, which gives this plant an average of 0.6 for the year.

Leasing Studios

Among the leasing studios which rent space to independent producers, Metropolitan leads with an average of little over three units for the year. Low was one for a number of weeks during the year and a record high of five for six weeks.

Tec-Art follows with an average of two units, but was dormant durman during February with a record high of five units week of May 15.

Chadwick averaged one unit during the year, while Novelle, dark most of the year, piled up an average of close to two. Cal-Art is the same.

Short Lots

Among the short subject studios Hal Roach leads despite his summer layoff period. Average was 2.1. All production was cleaned up at this plant during December and will be closed for a 90-day period.

Educational follows close to Roach with an average of two units for the year, as against five the preceding year. Inability to get sound equipment is partly responsible for this reduction.

Christie had two layoffs, one their annual vacation and the other due to waiting for sound equipment. Average for the year was 1.7, as against 3.0 on previous years.

Stern Brothers was closed five months of the year, but despite this accumulated an average of 1.9, as against 3.0 for previous years.

Mack Sennett, like Stern Brothers, has also been active the greater part of the year, partly due to moving and waiting for sound equipment to meet the new demands of the market. Sennett is now making all sound shorts for Educational and leasing space to independent producers at its new studio in Studio City.

THIS TABLE SHOWS SUMMARY OF PRODUCTION ACTIVITY AT THE 22 ACTIVE PICTURE STUDIOS ON THE COAST FOR THE 52 WEEKS OF 1928 WITH COMPARISON OF ESTIMATED ACTIVITY AT THE SAME STUDIOS DURING THE YEAR 1927. STUDIOS ARE DIVIDED INTO GROUPS ACCORDING TO CLASSIFICATION OF THEIR MAIN PRODUCT:

Name of Studio.	Average Units Working 52 Weeks of 1928.	Estimated Average 52 Weeks of 1927.	Decrease.	Increase.
FEATURE PRODUCTION STUDIO GROUP				
Paramount	8.8	8.0	...	0.8
Fox	8.0	8.0	...	...
Warner Brothers	6.7	8.0	1.3	...
M.-G.-M.	6.4	8.0	1.6	...
First National	6.0	8.0	2.0	...
Universal	5.1	8.0	2.9	...
Tiffany-Stahl	3.0	6.0	3.0	...
F. B. O.	2.8	6.0	3.2	...
Pathe	2.7	6.0	3.3	...
Columbia	2.0	3.0	1.0	...
United Artists	2.0	3.0	1.0	...
Chaplin	0.6	1.0	0.4	...
LEASING STUDIO GROUP				
Metropolitan	3.2	5.0	1.8	...
Tec-Art	2.0	4.0	2.0	...
Cal-Art	1.8	1.0	...	0.8
Jean Novelle	1.7	3.0	1.3	...
I. E. Chadwick	1.0	1.0	...	...
SHORT SUBJECT STUDIOS				
Hal Roach	2.1	3.0	0.9	...
Educational	2.0	5.0	3.0	...
Stern Brothers	1.9	3.0	1.1	...
Christie	1.7	3.0	1.3	...
Mack Sennett	1.6	3.0	1.4	...
Totals	73.1	102.0	32.5	1.6

THIS TABLE SHOWS SUMMARY OF AVERAGE MONTHLY STUDIO ACTIVITY FOR THE 12 MONTHS OF YEAR 1928. PERCENTAGE OF PRODUCTION IS BASED ON 106 UNITS WORKING AT 23 STUDIOS ON THE COAST DURING THE YEAR 1927:

Months.	Features Working.	Short Subjects Working.	Total Units Working.	Studios Dark.	Percentage of Production.
January	47	8	55	6	.52
February	47	8	55	6	.52
March	47	13	60	8	.56
April	51	20	71	7	.66
May	60	20	80	..	.75
June	70	31	101	..	1.00
July	57	23	80	..	.75
August	62	17	79	3	.75
September	55	13	68	5	.64
October	64	22	86	3	.81
November	41	15	56	3	.54
December	43	22	65	2	.60

T-S's 3-Dimension Films Will Also Be Synchronized

Los Angeles, Jan. 8.

Early this year Tiffany-Stahl will launch its three-dimension pictures accompanied by sound. Company has held back its release on these pictures until the furore over sound had partly subsided.

For 1929-30 the company will produce 26 pictures both dialog and silent. Only shorts decided upon are 26 one-reelers in sound and color.

T-S TALKERS STAR LOVE

Los Angeles, Jan. 8.

Montague Love has been signed by Tiffany-Stahl to star in two talking pictures. The first, untitled, is being written by Frances Hyland.

Love will go east to make the talking sequences at the RCA laboratories late in January.

Reed With "Evangeline"

Los Angeles, Jan. 8.

John Holland will not play the part of Baptiste in United Artists "Evangeline."

Donald Reed has been assigned the role.

Franklin's Book Translated

Translations into French and German are being made on the book of "Motion Picture Theatre Management," written by Harold B. Franklin, president of West Coast Theatres.

The French was translated by Andree Ullman of Paris, and the German by Eva Wachowski.

It is possible the book will also be translated into Spanish, Italian, Russian and Chinese.

More Shifts by Warners In F. N. Coast Staff

Los Angeles, Jan. 8.

Warners continued their housecleaning of First National this week with the release of several studio executives.

Dan Kelley, casting director for F. N. for nine years, was let out, with William Mayberry, assistant caster at Warners studio, moving to Burbank as his successor. Stanley Orr stepped up at Warners to fill Mayberry's boots.

R. E. Goss, business manager of the cutting department, and Mae Ree, costume designer, are out. Latter department will probably be entirely discontinued. Hugh Bennett, former head cutter under Goss, gets his ex-boss' job.

Warners have issued a new two-year contract to Al Rockett as production chief of First National. It is similar to the one Joseph P. Kennedy gave Rockett during Kennedy's short association with First National.

M-G's 2-Reel Trailer for Any Theatre Premiere

Los Angeles, Jan. 8.

Personal appearance subject made with dialog for the opening of the Empire theatre, London, by M.-G.-M., has prompted this company to make a stock trailer of similar nature for American exhibitors.

Talking short will contain two reels of M.-G. stars and leading players in addition to those that appeared in the English trailer, delivering welcome addresses to fit any theatre opening. This will help eliminate this firm's players attending future openings.

Bunny Dull is directing, with Pete Smith supervising.

Miss Vidor Retiring?

Syracuse, N. Y., Jan. 8.

When her present contract with Paramount expires, Florence Vidor proposes to quit the screen and devote herself to a housewife's career.

Here with her husband, Jascha Heifetz, violinist, who opened his American tour with a concert at the Mizpah last week, Miss Vidor announced that decision to local scribes.

R. R. STORY STARTING

Los Angeles, Jan. 8.

Paramount's "Through the Night," story with railroad background, by Frederick Chapin, goes into production this week under supervision of Benny Zeidman.

The adaptation was made by J. Walter Rubin and Grover Jones, with the dialog by Patrick Kearney. Clarence Badger will direct a cast composed of Wallace Beery, Fay Wray, Gary Cooper, O. P. Heggie, Jack Oakie and Chester Conklin.

GREEK FILM FIRM

Los Angeles, Jan. 8.

Charles Brothers, Michael and George, independent Greek producers, have organized the Artists Producers Corp., to make feature length all-talking pictures by Greek residents of this city.

No studio arrangements have been made as yet, nor has the production program been definitely outlined.

HAYS WEST-BOUND

Will H. Hays, accompanied by his staff companion, Maurice Mackenzie, left New York yesterday for Hollywood.

It's the general's annual January trip. Now he may want to get a load of the talkers at the factory.

ESTELLE AS LUPE'S MA

Los Angeles, Jan. 8.

Estelle Taylor, wife of Jack Dempsey, is playing mother parts.

She has been cast as ma to Lupe Velez in "East Is East," M.-G.

AMUSEMENT STOCKS RESIST LONG CONTINUED PRESSURE

Loew and Paramount Make Good Showing—Radio in Drop on Market's Appraisal of Victor Buy

The amusement stocks as a group gave encouraging resistance to surrounding weakness in the Stock Market yesterday (Tuesday), the fourth consecutive business day of steady pressure against prices. They opened fractionally lower and gave way slowly to around 2 o'clock when a moderate recovery set in.

Paramount and Loew gave the best account of themselves, while Warner Bros. seemed to retreat most easily. Fox backed down gradually. Bottoms for the session, established around 2 p. m. were Par., 57⅛; Loew, 64⅛; Fox, 93⅝; R-K, 42, and Warners 118. Shubert at the same time got to 69. Final prices were only fractionally higher.

These recessions were moderate compared to some of the weak motors (and during the show at that), such as Chrysler down from above 130 to 121. Radio was hardest hit in the whole list, being down at 354, compared to 405 last week when the Victor absorption was concluded. Victor held strongly close to 148-149 and the ticker situation gave rise to the view that the market figured Radio had paid too dearly for its new property.

Rally in Sight?

There were vague signs around the close yesterday that the worst was over. A rally came in the last hour and most of the active trading stocks came back briskly. However, there is still the next bank loan report to be passed, due after the close tomorrow (Thursday). Most authorities scoff at possibilities of an increase in the rediscount rate, but it is an outside possibility. Anything but a decrease in the bank loan total tomorrow will be bearish. An increase probably would be the prelude to a drastic break. Nobody has any definite idea of the forces behind the decline of the last four sessions, but all agree that there has been radical curtailment of important long lines, aided by the usual speculative short selling.

Most hopeful detail of the amusement performances was fact that, almost without exception, they went dull on the decline, evidence that support was at hand near by. An exception, perhaps, was in Radio-Keith, which made a determined stand around 42 and seemed to take a lot of short selling, always, however, with a bold front. Situation here is confused. What effect new position of Radio Corp. will have is anybody's guess. Also combinations elsewhere in show business may sooner or later call for a lot of discounting, which, of course, goes two ways.

Just before the decline began Friday morning Paramount had climbed to a brand new top for all time at 62, representing 186 for the old stock. At practically the same moment Loew got under way and moved up to a new top since the "melon cutting," at 68. Move was confined to these two among the amusements, and Wall Street couldn't see anything but a prospective combination of the two, a subject that has intrigued Wall Street for 10 years past and which the financial community, as apart from the show business, regards as the logical move.

Fox Stands off Attack

Before the squeeze was applied late last week Fox was doing extremely well and was among the favorites of film stock followers. It had got above 97 when the setback came, and after that it was a mark for the shorts, probably in part because of the unlucky trading break it had back in December. It was supported strongly yesterday, making a determined stand at 94.

In spite of their retreat, all the amusements are well above the bottoms they established during the crash last month, when Warners got to 101, Loew broke below 60 and Fox touched that unforgettable 88½.

Pathe went into another of those mysterious witch dances just before the reaction, jumping from 12 for the common to better than 14 and around 29 for the A stock. Remarkable thing about it was that it held most of its gain throughout the pressure and yesterday, when its allied issues were at their depressing worst, the common was better than 13 and the "A" at a low of 27.

Keith-Orpheum has practically disappeared from the tape on conversion into RKK. However, holders of Keith-Orpheum preferred show no disposition to take the three-for-one tender of RKK. Senior Keith stock was sold yesterday at 130. Nothing happened in the out-of-town or outside markets. Roach Studio in L. A. was weak, no trading and 17 bid, against last transaction at 19. Skouras held its own. Roxy "A" was firm in the counter market.

Summary for week ending Jan. 5:

STOCK EXCHANGE

High.	Low.	Sales.	Issue, and rate.	High.	Low.	Last.	Chge.
45	27⅝	3,000	American Seat (3)	36½	34½	36½	+ 2
29½	23	4,200	Consol. Film pref. (2)	25¼	25¼	25½	− ⅛
194¼	163	6,300	Eastman Kodak (8)	181	181¼	185	+ 2
77	49⅛	8,530	Loew (3)	68	63¼	66¾	+ 3⅛
110⅝	99⅞	1,900	Do pref (6½)	105	102⅛	102½	+ ¼
51⅛	15½	18,700	Keith	46⅝	40½	43½	+ 2⅛
160	75½	2,400	Do pref (7)	138	126	137	+14
119⅝	72	49,300	Fox Class A (4)	98¼	93	*95⅛	+ 1⅝
34	18¼	9,900	Madison Square Garden (2)	22¼	18¼	*20	− 1⅛
14⅞	5	4,100	Motion Picture Cap	14½	10	14½	+ 1
62	47⅛	254,200	Paramount-Famous-Lasky (8)	62	54¼	59⅞	+ 5⅝
16	2	114,000	Pathe Exchange	14½	11¼	14	+ 2¼
34	8⅛	10,500	Pathe Class A	29	25⅞	28	+ 2
85¼	54¾	7,200	Shubert (5)	71½	69⅝	70½	+ ¾
51½	34¼	295,000	Radio-Keith-Orpheum	46⅞	42	44⅝	+ 2⅞
100	90	240	Universal pref (8)	93¾	90	90	− 2
138	80⅞	108,400	Warner Bros	120¼	122	123⅜	+ ¾
57¼	51¾	16,900	Warner Bros pref	56⅝	54¼	55⅜	+ ⅝
			CURB				
164	60	200	Balaban & Katz ctfs	80⅛	80	80⅛	+ 2⅛
23	12⅝	23,900	Con. Film Ent	18¾	18	18¾	+ ¾
97	75	50	Educational Pictures (8)	75	75	75	− 6
37⅞	17½	153,000	Fox Theatres	37⅞	34⅝	37	+ 2
28	11½	5,000	Loew rts	26⅞	26	29⅛	+ 2⅜
19⅛	6	2,900	National Theatre Sup	9⅛	8	9	+ ⅞
			BONDS				
101	88	$13,000	Keith 6's, '46	95	93¾	94¾	+ 1
115½	105¾	106,000	Loew 6's, '41	115½	114¼	115⅜	+ ⅝
102½	99	48,000	Do ex-War	100½	99½	100⅜	+ ⅜
86⅛	50	34,000	Pathe 7's, '37	81	78⅞	81	+ ¾
101	98⅜	71,000	Paramount-Fam-Lasky 6's, '47	100	99	100	+ ⅛
94⅞	80⅛	23,000	Shubert 6's	91¾	91	91½	− ¼

* Ex dividend.

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

Bid	Asked	Sales	Issue	High	Low	Last	Chge.
			New York Quoted in Bid and Asked				
24	26	----	Roxy, Class A ($3.50)	---	---	---	
35	37	----	Unit do	---	---	---	
4¾	5½	----	Unit do	---	---	---	
4	7	----	De Forest Phono	---	---	---	
10	12	----	Technicolor	---	---	---	
			Chicago				
—	—	200	Balaban & Katz	81	81	81	
			Los Angeles				
—	—	----	Roach, Inc	---	---	†17	−2
			St. Louis				
—	—	----	Skouras	---	---	50	
			Montreal				
—	—	105	Fam. Play	36½	36½	36½	

† Bid, no sales.

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THE MIDNIGHT TAXI
ANTONIO MORENO
HELENE COSTELLO

RIN-TIN-TIN
LAND OF THE SILVER FOX

BEWARE OF BACHELORS
AUDREY FERRIS, WM. COLLIER, Jr.

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THE HOME TOWNERS

DOLORES COSTELLO
MADONNA OF AVENUE A
LOUISE DRESSER

THE DESERT SONG
ALL STAR CAST

AL JOLSON
THE JAZZ SINGER

DOLORES COSTELLO
ALIMONY ANNIE

LIGHTS OF NEW YORK
HELENE COSTELLO, CULLEN LANDIS

DOLORES COSTELLO
GLORIOUS BETSY
CONRAD NAGEL

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LOIS WILSON

RIN-TIN-TIN
FROZEN RIVER
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Louise Fazenda
Betty Bronson
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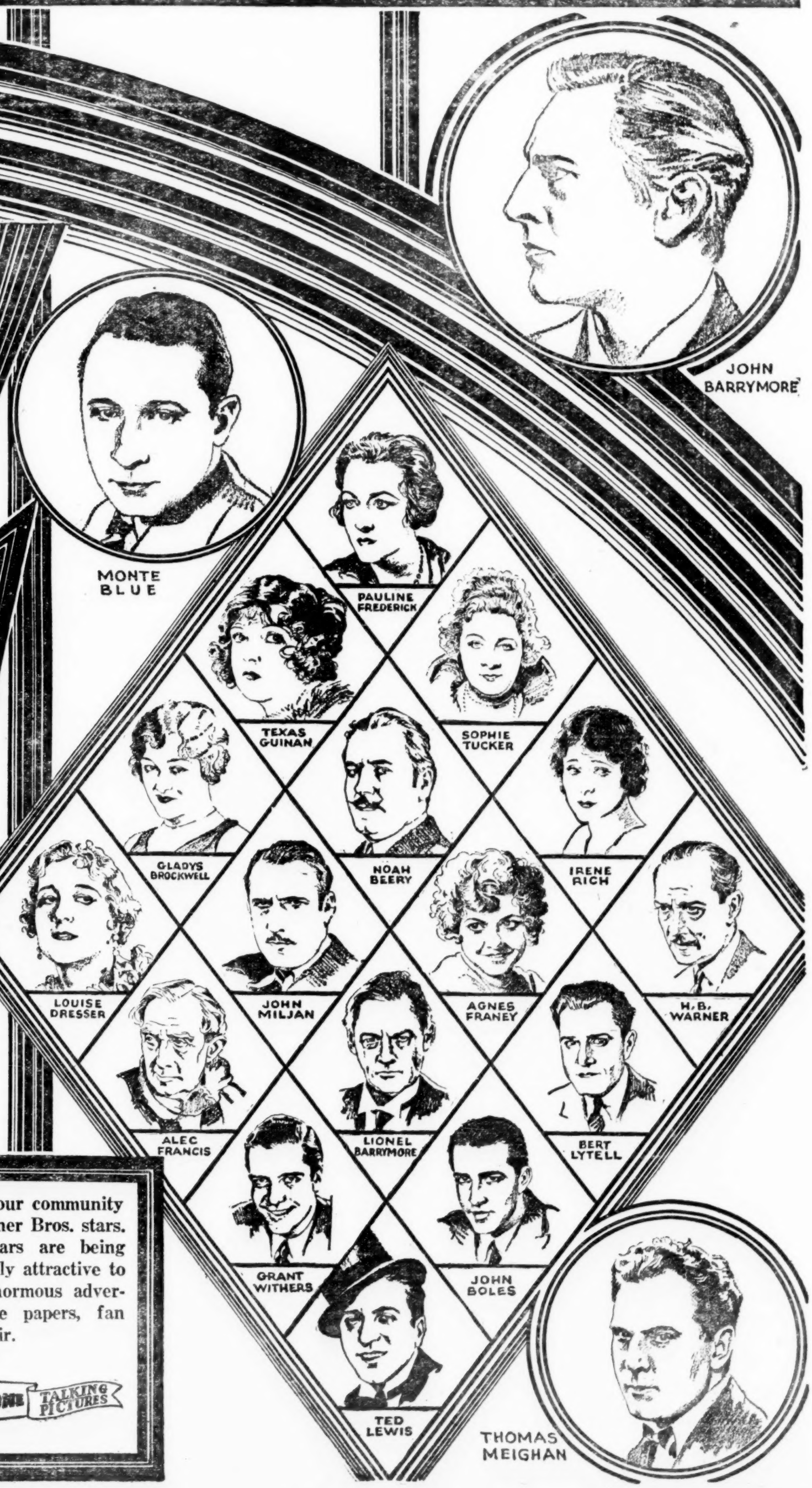

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WFBL Syracuse 259 meters 1,954,000
WMAK Buffalo and Lockport 345 meters 3,597,000
WCAU Philadelphia 261 meters 3,328,000
WJAS Pittsburg 270 meters 3,328,000
WADC Akron 238 meters 3,581,000
WKRC Cincinnati 246 meters 4,204,000
WGHP Detroit 277 meters 6,502,000
WMAQ Chicago 448 meters 2,802,000
KMOX St. Louis 300 meters 3,183,000
WCAO Baltimore 244 meters 2,992,000
WCWK Fort Wayne 229 meters 1,055,000
KOIL Council Bluffs 319 meters 1,789,000
KMBC Kansas City 270 meters 1,136,000
WSPD Toledo 249 meters 2,263,000
WHK Cleveland 216 meters 1,361,000
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Fox Announcing Taking Over 184 Greater N. Y. Houses Involving 38 House Owners

William Fox sent out an announcement yesterday of his annexation of 184 theatres within Greater New York. The deals, pending since Labor Day, will be closed Jan. 21. They involve $20,000,000 and 38 theatre owners, with an annual purchasing (film) power of $10,000,000.

Other negotiations under way are expected to send the Fox local list of houses up to 250, exclusive of its own Fox-operated theatres.

Some of the owners selling to Fox will be retained as managers, it is said. It is expected that William Brandt, of the Brandt Brothers, Brooklyn, and who promoted the wholesale selling with William Fox, will have an important executive position, either in the operation of the acquired houses or with the Fox theatre organization.

The owners selling, with the number of theatres for each, with approximately a total of 250,000 seats, covering all boroughs and neighborhoods, are:

OWNER	NUMBER
Rapf	3
Siegal	6
Brandt	7
Grob-Knobel	9
Joelson	10
Hirsch	1
Schwartz	3
Greenberg	1
Stoneman-Embassy	1
Strausberg	26
Rosenzweig	7
O'Reilly	1
H. Weingarten	1
Stoneman-Somerset	9
Delphine	2
Burroughs & Boas	13
Fred Ullman, Jr.	2
J. E. Bernstein	1
A. & S. Coleman	1
Chas. Friedman	1
Ruckles Bros.	2
Rachmil-Rinzler	8
Leo Brecher	2
Harris	7
Merck	1
Calderone	5
Stillwell	1
Genesee	1
Stoneman, Portland, Me.	3
Robinson	2
Salkin	2
Park Lane	1
Rhebem	6
George Hanny, Jr.	2
Blinderman-Steiner / M. & S. Circuit	25
West End-State	1
Morris Kutinsky	10

GRACE JOHNSTON

"Dixie's Duchess"

Now Touring Publix Circuit of Theatres

Week—
Dec. 29—Oriental, Chicago
Jan. 5—Paradise, Chicago
Jan. 12—Harding, Chicago
Jan. 19—Norshore, Chicago
Jan. 26—Tower, Chicago
Feb. 2—Missouri, St. Louis, Mo.
Feb. 16—Capitol, Detroit, Mich.
Feb. 23—Fisher, Detroit, Mich.

Direction—WILLIAM MORRIS Office

Brulatour's Annex

Los Angeles, Jan. 8.

J. E. Brulatour, Inc., distributors of Eastman raw stock film, is erecting a two-story studio building next to its present quarters. It will be occupied by P. E. Conner, Coast representative of Eastman Kodak motion picture division, and staff of technicians.

New lab will be used in conjunction with the pony laboratory which has been in operation in the main building.

Gloria's Studio Suite

Los Angeles, Jan. 8.

Having completed her work on "Queen Kelly" at FBO, Gloria Swanson has moved production headquarters to the Pathe studios.

She has a de luxe dressing suite of parlor, bedroom and bath on this lot.

Johnny Walker's Talker

Johnny Walker, film actor, is turning director and part-producer with a talker feature he is making at the De Forest studios, New York.

Tests have been made and shooting with an all-legit cast on an original story titled "Black Face" is set for January 3. The cast includes Phoebe Foster, Will Harrigan, Charles Dow Clark, Will Frawley.

More 16mm. Stuff

Los Angeles, Jan. 8.

Agfa Ansco Company will put a 16mm. camera and projector on the market this summer.

DuPont-Pathe is awaiting milder weather to enter actively into competition for the growing 16mm. raw stock field.

Begs for "A Ride"

Donald Henderson Clark, of the M-G-M publicity department, is writing a book about the inside stuff of Rothstein and his associates. Clark has said rough things about the underworld and his publisher feared for his life, but has now suggested that Clark buy a bullet proof vest and get shot at for publicity.

Major Studios Off Players Who Have Been Filling in Time With Indies

Many freelance picture players have been classed as undesirable by picture production managers. More than 300 former film players, featured with some nationally known, haven't one chance in 100 of appearing in a high class picture the coming season.

Sales departments and production managers are agreeing on this point, the understanding being that theatre men contend it is inadvisable to put players who have been appearing in independent productions of the lower grade, some even in states righters, in first class pictures meant to play the key runs.

Rather than use what are referred to as "honky-tonk" players, casting is being carried on among younger and newer, though less experienced, people. Elimination of those actors who appeared in minor productions is growing more strict, especially in view of the smaller number of pictures scheduled by each company for next season. One of the major reasons for the elimination of this type of performer is due to the opposition these players furnish against themselves. A picture playing a first run may have a cast which is duplicated in a film playing on a side street.

"Unavailable" list for first grade pictures is lengthy. It is considered that some of the chain theatre executives may have protested as one cause of the list. A number of these film people took to independent time to fill in when not regularly engaged.

Swarts Back

Louis Swarts, Paramount's expert on copyright, is back from the Coast. He arrived here Monday.

Charles Althoff

"Chas. Althoff, with his fiddle and perfect characterization stopped the show."
—CHESTER B. BAHN, Dramatic critic of the SYRACUSE "HERALD."

The "POST-STANDARD" said: "Charles Althoff can and does play a fiddle like nobody's business. After playing 'When You and I Were Young, Maggie' in a way almost to bring tears to your eyes, he snaps into some old time tunes, etc., etc."

Address Care Jerry Cargill, 1560 Broadway, N. Y.

WANTED!

MOVING PICTURE THEATRE MANAGERS

One of the large national theatre circuits is looking for manpower!

They want men of experience, character, ability, initiative, men who are looking for a field in which to advance.

They want the new type of showman—the man who is moving along with the procession—live wires and yet business executives. They want you!

Write in your application, stating your past experience, your present position and salary, your qualifications, your ideas. Sell yourself in a letter!

Make it comprehensive—not rambling. Businesslike—not discursive. Showmanshiplike—not perfunctory.

Address Box 15, Variety, New York

Write Today!

Millions of People Heard--
In an American Broadcasting Co.
Hook-up of 44 Stations--

EDDIE CANTOR

Announce the next number as

"My Mother's Eyes"

the Theme Song

GEORGE JESSEL

Sings in the Tiffany-Stahl Production

"Lucky Boy"

Jessel's First Singing and Talking Production

Ruth Etting Sang This Latest
Leo Feist, Inc., Song Hit by
L. Wolfe Gilbert and Abel Baer.
Abel Baer Himself at the Piano

Tiffany-Stahl Productions, Inc.

1540 BROADWAY NEW YORK CITY

Hanging Up RECORDS

3 RECORDS SHATTERED in West Coast Theatres with the —STAR TALKING SMASH

CRITERION, Los Angeles—BROADWAY, Portland, Ore.
FIFTH AVENUE, Seattle, Wash.

WILLIAM FOX *presents*

IN OLD ARIZONA

with EDMUND LOWE DOROTHY BURGESS WARNER BAXTER

Directed in Dialog by RAOUL WALSH and IRVING CUMMINGS **Story and Dialog by TOM BARRY**

100% ALL-TALKING OUTDOOR SENSATION!

"Truly the outstanding achievement of William Fox."
—*Seattle Post Intelligencer*

"Fox Films have set a standard not only for the rest of the industry but for themselves."
—*Seattle Times*

"Nothing excels it in romantic interest, novelty and picturesque appeal." —*Portland News*

"Deserves highest praise. Delight to sit through it all."
—*Portland Journal*

"Nothing short of triumphant. Best demonstration of the speaking screen ever put forth."
—*Los Angeles Express*

"Really the first talkie to combine the technique of the screen and stage."—*Los Angeles Examiner*

OPENS:

January 19 **ROXY Theatre** NEW YORK
Great Lakes Theatre BUFFALO, N.Y.

January 20 **Warfield Theatre** SAN FRANCISCO
Capitol Theatre HARTFORD, Conn.
Palace Theatre WORCESTER, Mass.
Palace Theatre WATERBURY, Conn.
Palace Theatre NEW HAVEN, Conn.
Palace Theatre BRIDGEPORT, Conn.

January 25 **Grand Theatre** COLUMBUS, Ohio
January 26 **Fox Theatre** WASHINGTON, D.C.
Fox Locust PHILADELPHIA, Pa.
February 1 **Strand Theatre** MILWAUKEE, Wis.

FOX MOVIETONE talkers talk RECORDS!

CHAIN OPERATION DRIVING OUT INDEPENDENT EXHIBS; N. J.'S REFLECTED SITUATION

Negotiations for the purchase of the Kotinsky theatres, New Jersey, by Fox are reported scheduled for completion this week. There are approximately nine houses with an estimated valuation of $4,000,000.

The sale of this independent chain brings to a close the operation of independent theatres in Jersey City. It leaves only one independently operated theatre in Hudson County, owned by Leon Rosenblatt, with the Stanley and Fox circuits as opposition.

Sale of the State, the sole independent theatre in Jersey City in addition to the Kotinsky houses, is also reported scheduled to Fox.

Chain operation, mainly by Stanley-Fabian and Fox, and Loew's in a minor degree, has practically finished independent exhibition in the State of New Jersey. Independent membership, as evidenced in the state exhibitor organization, has decreased largely with each year. Less than 125 independent theatres are now operating in the state, from reports, this number not including all of the shooting galleries but including a considerable number of houses of that type.

In the east the independents foresee a drive similar to that which has been conducted here also taking place in the west, with the chains logically replacing the independently operated houses, mostly old-fashioned, with small seating capacities, and unable to compete in the prices for film obtainable from the modern houses.

Regardless of combinations under any leadership whatsoever, the independents throughout the country are without recourse but to either sell whenever and whatever prices possible or close up. Even though in favor of joining the newly forming Myers association, independents in this district are still ready to admit such a move merely a matter of form without much hope that it will avail against the overwhelming competition of the chains.

Admittedly only those independents are left who cannot find a buyer, most independent exhibitors being ready to sell at any reasonable offer and only ready to join a combination of other independents, as a last means of protection against closing.

ALFRED
BROWER
World's Fastest Russian Dancer
Direction WILLIAM MORRIS

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

JOE and WILLIE HALE
PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction: WILLIAM PERLBERG
WM. MORRIS AGENCY

Home Projection Room

First completely equipped Vitaphone projection room to be installed in a private home will be built in the new house being erected by Colleen Moore in Beverly Hills, Cal.

One or two other stars have Vitaphone home equipment but none with the miniature projection room.

Roach Getting One W. E. Unit Sound Apparatus

Los Angeles, Jan. 8.

One recording unit of Western Electric equipment has been shipped from the east to the Hal Roach studio. It will be dual, disk and film records being employed. The installation will be on stage 2, at the back of the lot. The structure, 110 by 200, will provide accommodation for two units of 70 by 110 and 90 by 110, the accessory rooms being placed between.

The Roach studio is the only one on the west coast to have the advantage of tiled walls. On account of an airplane field nearby, a double layer of sound-absorbing material will be laid on the top of the structure, while single layers will serve for the walls. The studio expects to have both units in work before March 1

VEIDT'S GERMAN SERIES

Los Angeles, Jan. 8.

Conrad Veidt leaves for Germany late in February.

He will be featured there in a series of pictures to be made by the concern. Veidt has been with U over here.

Reorganizing U's Tech Dept.

Los Angeles, Jan. 8.

Arthur Shadur, formerly with Universal, has been re-engaged to reorganize the technical department.

Casting Troubles

Los Angeles, Jan. 8.

Continued casting troubles has caused another postponement on Fox's all-talker, "Through Different Eyes." New starting date is set as Jan. 10, nearly a month behind the original production time.

Fox began by casting three leading men for the picture, Joseph Schildkraut, Warner Baxter and Edmund Lowe. Schildkraut and Baxter are now out, and it is understood that Mary Duncan, for whom the picture was originally slated as her first starring picture, is also out of the cast. No leading woman has been selected.

SHOWING QUALITONE

Los Angeles, Jan. 8.

Qualitone, an interchangeable talking device belonging to Sam Freedman, local producer, will have its initial showing at the Marcal theatre early this week.

It is a preview.

Another Bow Talker

Los Angeles, Jan. 8.

Clara Bow's "The Saturday Night Kid," for Paramount, goes into production Feb. 25, Clarence Badger directing and B. F. Zeidman supervising. It is Miss Bow's second all-talker.

St. John's Final for Ed

Los Angeles, Jan. 8.

Al St. John starts Jan. 10 on the last of his series of four comedies for Educational.

Estelle Bradley will be opposite and Stephen Roberts is to direct.

Christie's Take Met Studios

Los Angeles, Jan. 8.

The Christie Film Co. has formed a new corporation to take over the Metropolitan studios, to be known as Metropolitan Sound Studios, Inc.

Officers of the corporation are: Charles H. Christie, president; Al E. Christie, vice-president; William S. Holman, secretary and treasurer, with Phil L. Ryan, general manager in charge of production.

Metropolitan sound studios is the only plant on the coast leasing space for sound recording at this time, and have such organizations as Harold Lloyd, Caddo, Columbia, British Dominion, Ltd., Sono-Art, Chesterfield, Liberty and Cliff Broughtan productions using their sound-recording facilities.

"NIGHT COURT" PUT OFF

Los Angeles, Jan. 8.

Production on "The Night Court," Josef von Sternberg's next for Paramount, has been deferred until later in the year.

Meanwhile, von Sternberg will direct George Bancroft in a picture to be taken from an untitled original by Charles Furthmann and the director.

Carlo De Angelo
Directing Movietone for
M-G-M

All Bookings Through the Whiteman Office
1560 Broadway New York City
JAMES F. GILLESPIE
Personal Representative

AND IN A NEW FIELD

IRENE FRANKLIN

In Talking Pictures

"VARIETY"
Dec. 26, 1928

IRENE FRANKLIN
VITAPHONE NO. 2705
7 Mins.; Comedy Songs
Warners, New York

Corking comedy record by this seasoned character songstress in which she does two numbers, after opening by singing "Red Head" in a small cut-out over the title. Jerry Jarnagin is at the piano.

Miss Franklin is doing "Be Your Age," a flip chorus girl recitation, and "Help, Help, Help," the wail of a fireman's wife. Both are lyrically bright, with Miss Franklin surprisingly adept at timing and laughs during her stop-go talking delivery. In one instance the timing was exactly right on a strong laugh line in the middle of the first song.

Looking well and perfectly at ease, this is an enjoyable seven minutes with Miss Franklin. They'll find that out no matter where it plays. It's as close to the perfect comedy-song combination as the shorts have reached.

Clean and inoffensive, but still funny. *Sid.*

"BILLBOARD"
Jan. 5, 1929

IRENE FRANKLIN
(Vitaphone No. 2705)

Reviewed at the Warner Theatre, New York. Style—Singing. Setting—Drops. Time—Seven Minutes.

A much more than amusing short in which Miss Franklin's personality is to the fore, which, combined with her ability as a songstress, makes her act a thoroughly enjoyable one from every angle.

The routine consists of "Red Head, Red Head"; "Be Your Age" and "Help! Help! Help!" The latter two are knockouts, offered in a comedy vein and supported by the Franklin song-selling showmanship. The camera and "mike" fail to scare the character singer, and the photography is at all times A-1.

Great for any house, big or small, in city or country. R. C.

"ZIT'S"
Dec. 28, 1928

IRENE FRANKLIN
(Vitaphone 2705)

A popular singer in a group of three songs, opening with the familiar "Red Head" sung while the title remains on the screen, only the face showing. This is followed by the "Be Your Age" and "Help! Help! Help" Miss Franklin is one of the few who to date have been able to give individuality to their songs, and she gets her points over nicely. She is in nowise camera conscious and seems entirely at ease with her unseen audience, which is a material aid to a substantial hit. This can be starred on any program of shorts.

"FILM DAILY"
Dec. 30, 1928

IRENE FRANKLIN
Vitaphone No. 2705
Class Will Tell
Type of production..Song Number

Personality will out. Irene Franklin, mellowed by years of experience, in vaudeville and musical comedy, stars in a three song Vitaphone hit. The well known exponent of "Red Head! Red Head" knows how to put her stuff over, whether it be from across footlights or before the sound "mike." As the main title flashes, you see Miss Franklin and hear her sing the red head song, which will awaken a familiar something far and wide throughout the land. Then, with Jerry Jarnagin at the piano, comes "Be Your Age" and finally, "Help! Help! Help," a character-song study that is a darb. You can't possibly go wrong on this. Time, six mins.

ALL COMMUNICATIONS FOR TALKING PICTURE CONTRACTS:

JERRY JARNAGIN
56 East 89th St., New York City. Tel. Sacramento 7573

EVERY FEATURE A DOUBLE FEATURE

John McCormick presents COLLEEN MOORE and VITAPHONE in "Why Be Good?"

The best from the greatest femme comedy star in the business. An endless flow of comedy with just a touch of daring, in the best tradition of "Orchids and Ermine" and "Synthetic Sin." Directed by William A. Seiter, who made "Happiness Ahead." A Special.

"THE BARKER" and VITAPHONE

Great Talking Special with Milton Sills, Dorothy Mackaill, Betty Compson and Douglas Fairbanks, Jr. $2.00 smash in New York and Los Angeles. Greatest review ovation any picture has received in months. Held third week in Toledo.

CORINNE GRIFFITH and VITAPHONE in "The Divine Lady"

Built to rank as the greatest sea special ever made. Story from E. Barrington's best-seller based on the sensational love affairs of one of the most famous sirens of history. Five stars and thousands in the cast, plus brilliant sound and score. A Frank Lloyd production.

BILLIE DOVE and VITAPHONE in "The Man and the Moment"

With handsome Rod LaRocque and famous Elinor Glyn's name as author for a quadruple draw. Startling modern love angle with a contract marriage that only turns to love when a jealous woman seeks to ruin the wife by reckless dissipation in the fastest smart set this side of life. Startling new recreations of pleasure-mad plutocracy introduced in lavish spectacle.

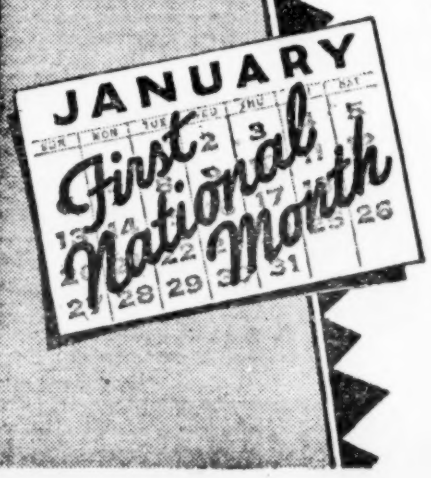
"CHILDREN OF THE RITZ" and VITAPHONE with Dorothy Mackaill and Jack Mulhall

A best-selling prize-winning novel as the sure-fire vehicle for the Vitaphone debut of the screen's most famous comedy-romance team. Riotous revelry in ritz settings, and brand-new love angles. A sensational answer to what's wrong with the younger generation. A John Francis Dillon production.

"SEVEN FOOTPRINTS TO SATAN" and VITAPHONE

It's another "Haunted House", mates — and they don't come any better than that. Same femme lead — Thelma Todd; same director — Benjamin Christensen. Amazing mystery story that is different from all the rest, packed with thrill-gags they've never been seen before.

And Many More Coming



You get

2 GREAT FEATU

A FIRST N
VITAPHON

Every picture a Double Feature in itself . . .

Thousands will come for the entertainment they know they'll find in A First National Picture—

Thousands MORE will come to hear Vitaphone!

Every great First National Star now 2 Stars in 1 . . .

You've drawn capacity just to SEE them

You'll draw twice the business when they can HEAR them!

Right when First National production quality is at the peak . . . Every recent release a standout . . . Thousands of theatres echoing with praise for

FIRST N

VITAPHONE 2 NEGATIVES OR SILENT

is *Twice* as

RES IN 1 *when you get*

ATIONAL
E PICTURE

"Lilac Time," "The Barker," "Outcast," "Scarlet Seas," "Show Girl," "Haunted House," "Synthetic Sin," "Companionate Marriage," and a dozen others... *Right now*, on top of all this, you get this amazing added "break"—the lavish lure of VITAPHONE—the one nationally known and favored sound device—advertised one million dollars worth to these whole United States—in itself a tremendous money magnet!

* * *

No wonder First National Exchanges are showman meccas — besieged by bookings...

The whole industry realizes that—

ATIONAL
s Great with

Think what a Sensation you'll start when you advertise "NOW THEY CAN BE HEARD..."

RICHARD BARTHELMESS and VITAPHONE in "Weary River"

All of Barthelmess — for the first time! Vitaphone digs up buried treasure in Dick's rich speaking voice and adds it to the tremendous personality punch that has made him the screen's greatest male star. Brilliant theme song will be plugged from coast to coast. Betty Compson in the cast.

MILTON SILLS and DOROTHY MACKAILL and VITAPHONE in "His Captive Woman"

Tremendous success of "The Barker" will prime the public for this follow-up with the same two stars in dramatic TALKING roles, as a New York cop and his murderess captive marooned, half-clad, on a desert island—with the cop apparently compelled to doom to death the woman he has learned to love, when rescued later. A George Fitzmaurice production.

ALICE WHITE and VITAPHONE in "Hot Stuff"

Now you'll *Hear* "IT"!—She sounds even better than she looks...The Spirit of Whoopee—multiplied by two! The Box-Office power of her pulsing pep doubled when she sings and dances like Everybody's Business. With Louise Fazenda. Directed by Mervyn LeRoy.

MILTON SILLS and VITAPHONE in "Love and the Devil"

Sensational TALKING drama of a man who "inherits" the love of a beautiful opera singer, and the amazing consequences when a rival tries to break the "will." With Maria Corda at her gorgeous best. Directed by Alexander Korda.

"THE SQUALL" and VITAPHONE

Romantic drama that was the talk of Broadway for one solid year will be made into a big-scale TALKING Special with an all-star cast now being selected—including Alice Joyce.

And Many More Coming

Play up this new trade-mark strong in your ads and lobby. It combines two great ticket-selling names.

Write for FREE mats.

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Judge Allows $200,000 in Claims Against Ascher Cir.

Chicago, Jan. 8.

At presentation in court of unsecured claims against the Ascher circuit of picture houses, now operated in receivership by the Chicago Title & Trust Co., Federal Judge Evans last week allowed $200,000 in claims outside of mortgages and bonded indebtedness.

Total unsecured claims against the circuit amount to $550,000. Judge Evans partially allowed $150,000 additionally, and withheld judgment on the remaining $200,000 in dispute.

The judge intimated that settlement of the claims is being broached by a possible purchaser of the circuit.

Fox is generally considered the probable buyer.

All L. & T.'s Wired

Chicago, Jan. 8.

Three more L. & T. houses will open with sound policies Jan. 12. These are the West End, Pershing and Crystal.

It is said that by the end of the month every house on this circuit will be wired.

MARK SANDRICH
DIRECTOR
Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

Comparative Grosses for December

Continued from page 9

PROVIDENCE

	Dec. 1	Dec. 8	Dec. 15
STATE High... $24,500 Low... 20,000	'West of Zanzibar' $22,500 All Sound	"The Awakening" $22,000 All Sound	"Battle of Sexes" $20,000 (New low) All Sound
STRAND High... $11,500 Low... 8,000	"Lonesome" $8,000 (Low) All Sound	"Manhattan Cocktail" $10,000 All Sound	'Someone to Love' $9,000 All Sound
MAJESTIC High... $12,200 Low... 9,500	"Varsity" $11,200 All Sound	"The Terror" $11,000 All Sound	"King of Kings" $10,000 All Sound

SYRACUSE

	Dec. 1	Dec. 8
STRAND High ..... $9,000 Low 7,000	"Haunted House" $8,000 All Sound	"Companionate Marriage" $9,000
EMPIRE High .....$10,000 Low 5,000	"Romance Underworld" $8,000	"Foreign Legion" $5,000 (New low)
STATE High .....$17,000 Low 10,000	"West of Zanzibar" $12,000	"The Awakening" $10,000 (New Low)
ECKEL High .....$20,000 Low 7,000	"Beggars of Life" $8,000	"Three Week Ends" $7,900

TACOMA (Population 125,000)

	Dec. 1	Dec. 8	Dec. 15
BROADWAY High... $9,230 Low... 4,650	"Adoration" $6,200	"3 Week Ends" $6,100	"Camera Man" $5,400
PANTAGES High... $11,500 Low .. 4,200	"Anyone Seen Kelly" $6,000 Vaude	"Red Lips" $6,500 Vaude	"Power of Press" $4,300 Vaude
BLUE MOUSE High... $8,280 Low .. 1,400	All Sound	"Midnight Taxi" $4,000 All Sound	"Midnight Taxi" $1,400 (New low) All Sound
RIALTO High... $8,330 Low... 2,200	"Show People" $3,200		'West of Zanzibar' $2,900 (New low)

ST. LOUIS

	Dec. 1	Dec. 8	Dec. 15
AMBASS'DOR High... $46,880 Low... 24,260	"Three W'k Ends" $33,100 Stage Show	"Scarlet Love" $27,100 Stage Show	"Sins of Fathers" $28,100 Stage Show
LOEW'S STATE High... $47,000 Low... 12,000	"Masks of Devil" $13,900 All Sound	"The Awakening" $18,000 All Sound	"Win That Girl" $12,000 (New low) All Sound
MISSOURI High... $28,875 Low... 15,500	'Someone to Love' $24,900 Stage Show	"His Private Life" $21,400 Stage Show	"Wedding March" $21,900 Stage Show

SEATTLE

	Dec. 1	Dec. 8	Dec. 15
SEATTLE High... $22,000 Low... 11,000	"Adoration" $15,000 Stage Show	"Varsity" $14,000 Stage Show	"Romance of Underworld" $11,000 (New low) Stage Show
FIFTH AVE. High... $24,250 Low... 11,000	"Show People" $15,800 All Sound	"Three W'k Ends" $14,900 All Sound	'West of Zanzibar' $12,000 All Sound
BLUE MOUSE High... $14,200 Low... 5,000	'Woman Disputed' $7,000 All Sound	"Battle of Sexes" $6,500 All Sound	"Battle of Sexes" $7,500 All Sound
MUSIC BOX High... $17,000 Low... 5,900	"On Trial" $10,000 All Sound	"On Trial" $7,500 All Sound	"On Trial" $5,900 $5,900 (New low) All Sound
GARDEN High.... $3,800 Low. .. 2,000	"Take Me Home" $2,600	"Red Lips" $2,000 (New low)	"Port of Missing Girls" $2,800
PANTAGES High... $22,500 Low... 4,800	"Companionate Marriage" $7,000 Vaude	"Power of Press" $5,000 Vaude	'Nothing to Wear' $4,800 Vaude
ORPHEUM High... $16,000 Low... 6,500	"Haunted House" $11,200 Vaude	"Annapolis" $9,200 Vaude	"The Crash" $8,100 Vaude

TORONTO

	Dec. 1	Dec. 8	Dec. 15
SHEA'S HIP High... $15,500 Low... 8,000	"Man's Past" $12,000 Stage Show	"Love Overnight" $12,200 Stage Show	"River Pirate" $8,000 (Low) Stage Show
LOEW'S High... $18,000 Low... 7,000	"Masks of Devil" $12,500	"Varsity" $10,500	"Baby Cyclone" $7,000 (Low)
UPTOWN High... $20,000 Low. . 6,000	"Wedding March" $15,000 Stage Show	"Fazil" $10,400 Stage Show	"Air Circus" $8,000 Stage Show
PANTAGES High... $19,000 Low... 7,100	"Mating Call" $10,000 Vaude	"Adoration" $10,000 Vaude	
TIVOLI High... $16,000 Low... 3,700	"Lilac Time" $15,000 All Sound	"Lilac Time" $7,500 All Sound	

WASHINGTON

	Dec. 1	Dec. 8	Dec. 15
COLUMBIA High... $17,200 Low... 5,500	'Woman Disputed' $13,300 All Sound	"Someone Love" $8,500	"Brotherly Love" $8,200
EARLE High... $24,000 Low... 6,000	"Outcast" $11,800 All Sound	"Revenge" $11,000	"Manhattan Cocktail" $10,000
FOX High... $36,200 Low... 14,500	"Win That Girl" $20,100 Stage Show	"Riley the Cop" $18,000 Stage Show	"Midnight Taxi" $15,800 Stage Show
METRO-POLITAN High... $20,000 Low... 5,000	"Uncle Tom" $13,000	"Uncle Tom" $6,800	"Adoration" $11,000
PALACE Low... 11,500 High... $24,100	"Moran Marines" $20,100 Stage Show	"Dream of Love" $23,000 Stage Show	"Avalanche" $15,700 Stage Show

KERRY IN BRITISH FILMS

Los Angeles, Jan. 8.

Norman Kerry, formerly with Universal, is now en route to England, where he contemplates appearing in three pictures for British National.

Kerry's wife and daughter make their home in England at present.

Max Balaban's Trip

Chicago, Jan. 8.

Max Balaban, executive of B&K, has gone to Miami and the West Indies for a month's trip.

Publix's Long Hop

Los Angeles, Jan. 8.

With the Portland, Portland, Ore., dropping Fanchon and Marco ideas Jan. 24, and the Seattle, Seattle, Wash., doing the same Jan. 31, Publix units will continue to be routed from Minneapolis direct to Los Angeles. From here they will go to San Francisco, Portland and Seattle and from the latter spot direct to Denver. P. F. & M. ideas in Portland and Seattle will return to the Broadway and Fifth Avenue, respectively.

FOSTER GIRLS FOSTER GIRLS

Discoverer of modern Girl Shows for modern Picture Theatres

ALLAN K. FOSTER

EVERY NEW FOSTER ACT HAS A NEW IDEA

"The New York stage show features the 21 Foster Girls who do choral and ensemble dancing a semaphore drill and an excellent trapeze performance all with marvelous excellence."
—"Times-Herald," Dallas, Tex.

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SMASH!

ALL RECORDS SHATTERED!

GREATEST BOX OFFICE RECEIPTS IN HISTORY OF SAN FRANCISCO

$41,395.30

WILL KING

HEADING FANCHON AND MARCO'S STAGE IDEA "CHICKEN A LA KING"

Piles Up a Mighty Gross at LOEW'S WARFIELD Previous High Mark $36,400

Sincere Thanks to A. M. BOWLES, MARCO, LOU GOLDEN and BOB HARVEY

My Hearty Appreciation to RUBE WOLF

exhibitors acclaim PARAMOUNT'S leadership in Talking Pictures

3 wires out of scores

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO. | CASH OR CHG. | CHECK | TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

PHILADELPHIA, PENN.

INTERFERENCE DOING TREMENDOUS BUSINESS AS OPENING ATTRACTION NEW BOYD THEATRE STOP ABSOLUTE CAPACITY EVERY PERFORMANCE STOP AUDIENCES AND CRITICS ENTHUSIASTIC IN PRAISE OF PICTURE STOP WHOLE INTERFERENCE UNIT SHOW GREATEST TALKING PRODUCTION YET OFFERED TO EXHIBITORS CONGRATULATIONS TO PARAMOUNT.

AL BOYD

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO. | CASH OR CHG. | CHECK | TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

LIMA, OHIO

INTERFERENCE OPENS TO GREATEST WEEK DAY BUSINESS WE HAVE EVER EXPERIENCED EXCEPT WINGS WHICH IN OUR OPINION WILL ALWAYS HOLD HOUSE RECORDS STOP CRITICISM EXCELLENT SPEECH UNIFORM AND DISTINCT STOP INTERFERENCE POSITIVE PROOF THAT PARAMOUNT IS CAPABLE OF MAKING QUALITY TALKERS.

A RITZLER SIGMA THEATRE

TRADE MARK Paramount Pictures

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
Telegram		Full Rate	
Day Letter		Deferred	
Night Message		Cable Letter	
Night Letter		Week-End Letter	

Patrons should check class of service desired, otherwise message will be transmitted as a full-rate communication.

TELEGRAMS TO ALL AMERICA — CABLEGRAMS TO ALL THE WORLD

RECEIVER'S NUMBER — CHECK — TIME FILED — STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

KANSAS CITY, MO.

NEWMAN OPENED TO SIXTY NINE HUNDRED DOLLARS SATURDAY AND SUNDAY ON INTERFERENCE WHICH IS VERY BIG STOP NEWSPAPER COMMENTS VERY GOOD.

R. C. LIBEAU

700 newspapers in 400 cities are telling 100,000,000 readers in page ads the triumphant story of "INTERFERENCE" and PARAMOUNT QUALITY TALKING PICTURES!

This whiskered gentleman went crazy from lack of sleep. He couldn't decide where to park his beard—

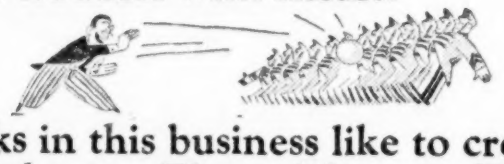
OVER THE SHEETS

or under the sheets?

The Big Porcupine never thought of shaving off his chin-feathers

DON'T BE A BEAVER!

cut off your troubles with shears.



A lot of folks in this business like to create trouble for themselves. They like to **BUILD UP WOODEN SOLDIERS JUST SO THEY CAN KNOCK THEM DOWN!**

TAKE THE RACKET WE'RE IN—we go around schmoosing about **SOUND** and **SILENCE, FILM AND DISC, STAGE BANDS AND PRESENTATION,** and a million other long beards and wooden soldiers.

All of this, too, when we know that **ONLY ONE THING COUNTS!**

And that **ONE THING** is

THE SHOW

it doesn't matter whether it's

THIS

OR THIS

OR THIS

OR THIS

AS LONG AS IT'S WHAT GREGORY* N. PUBLIC WANTS**

*He's changed his name from Isidore
**The "N" stands for nothing

as long as it's what makes

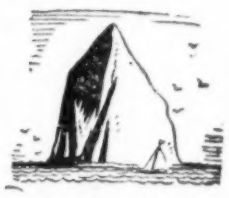
THIS

Look Like THIS

THAT'S WHERE LEO COMES IN

METRO-GOLDWYN-MAYER has proven itself to be this industry's **ROCK OF GIBRALTAR**

—an asset that is fixed, an insurance that brings confidence



LISTEN! There is no company in this entire business that can point to such a line-up of hits! hits! hits! as Metro-Goldwyn-Mayer has brought to your public this year. (*And still they come!*)

THE BOX-OFFICE BAROMETER!

Week after week Variety's theatre check-up proves M-G-M leadership

OUR DANCING DAUGHTERS (*Joan Crawford*)
(*Fifth Avenue, Seattle*) Whoopee, what a party! (*Columbia, Washington*) Took the three weeks' gross recofd of this house that plays all the big money getters. (*State, Providence*) Capacity all week. (*Egyptian, Los Angeles*) This product just natural b. o. (*Capitol, New York*) At $189,750 for two weeks "Daughters" now holds top for any picture that ever lingered here a fortnight.

EXCESS BAGGAGE (*William Haines*)
(*Orpheum, Boston*) Very fine week. Put into house silent after being shown uptown with Sound. (*Hipp, Buffalo*) Rousing week's business with turnstiles clicking through entire period. (*Loew's Toronto*) Took town leadership. Excellent.

SHOW PEOPLE (*Haines-Davies*)
(*Hennepin, Minneapolis*) Second biggest week since opening. Brought them in paying numbers. (*Loew's Toronto*) Regulars liked inside stuff. House built steadily. (*Warfield, Frisco*) Rated one of the best entertainments in months. Jumped gross. (*Chicago, Chicago*) Jumped to $50,000. (*Fifth Ave., Seattle*) Best in town. Started off at great clip.

WHITE SHADOWS IN THE SOUTH SEAS
(*Stanley, Baltimore*) Reception justified another downtown showing, so moved to Valencia. (*State, Syracuse*) Way out front. Real business. (*Roosevelt, Chicago*) Started importantly, and bettered it second week.

WHILE THE CITY SLEEPS (*Lon Chaney*)
(*Capitol, N. Y.*) Weather didn't boost picture house receipts. In only one case was there real offensive "While The City Sleeps." Leader of street and holding over. (*Loew's Toronto*) Opened with a rush. Film played silent here, but the Chaney name drew. (*Century, Baltimore*) Got back in stride with "While The City Sleeps." Chaney a favorite and picture liked. (*State, Syracuse*) Brought house back into paying class.

MASKS OF THE DEVIL (*John Gilbert*)
(*Warfield, Frisco*) Continued to lead town. About ten grand ahead of Granada. (*State, Los Angeles*) John Gilbert a natural. State was the downtown leader. (*Palace, Washington*) Big week! (*Hennepin, Minneapolis*) Gilbert magnet. Second biggest house in year.

A LADY OF CHANCE (*Norma Shearer*)
Perfect vehicle for the perfect star. It's full of pep and young ideas, the kind they like to see beautiful Norma Shearer in!

ALIAS JIMMY VALENTINE (*William Haines*)
(*Astor, New York*) Led the talking arrivals. Excellent.

DREAM OF LOVE (*Joan Crawford*)
(*Oriental, Chicago*) Trend of better pictures here helping. Jumped to $46,500.

THE FLYING FLEET (*Ramon Novarro*)
The last word in aviation thrills! Plus handsome Ramon Novarro. Directed by George Hill of "Tell it to the Marines." A pippin, gents!

WEST OF ZANZIBAR (*Lon Chaney*)
(*State, New Orleans*) Chaney remains corking card. (*State, Syracuse*) Within few dollars of "Masks of the Devil." Chaney on par with John Gilbert as drawing card here. (*State, Providence*) One of Chaney's best.

A WOMAN OF AFFAIRS (*Gilbert Garbo*)
The trio that made "Flesh and the Devil," Gilbert-Garbo and Clarence Brown have made the picture about which you'll hear nothing else but in 1929!

Hits! Hits! Hits! And More Coming!

AND FURTHERMORE WE ANNOUNCE (*for release soon*)

THE TRAIL OF '98

with

DOLORES DEL RIO

RALPH FORBES—KARL DANE—HARRY CAREY—TULLY MARSHALL

Directed by **CLARENCE BROWN**

M-G-M

(Member of Motion Picture Producers and Distributors of America, Inc.)

Warners' Franchise Injunction Held by Epstein, in Tex., Dissolved

San Antonio, Jan. 8.

Supreme Court has dissolved the temporary injunction obtained by Epstein, owner of the Aztec, to prevent Paramount from showing Warner Brothers' talkers in this city. Only recourse left Epstein is to ask for a retrial to which he is entitled. Court did not hand down a written opinion.

Court admitted that Epstein held a contract with Warners but he could not prove he was to secure pictures at a reasonable price instead of an agreed price. Point of law makes an agreed price unlawful and not a part of a contract. A reasonable price is legal. All of which proves nothing except that the injunction is dissolved and the case is now back where it started. Epstein will make no statement and no one at the Publix house has the authority to do so.

No announcements have been made by Publix and local newspapers have ignored the entire trial.

This San Antonio exhibitor had been one of the earliest houses to wire, under a Warner Brothers franchise for the city. After playing some of the early Warner talking shorts, he permitted the wiring to go into disuse.

Later the Warners produced "The Jazz Singer." Paramount rented it for San Antonio. Warners claimed Epstein had lapsed his San Antonio franchise through nonusage. The exhibitor secured an injunction prohibiting Warners from playing its sound product in other than his (Epstein) house. The injunction was made permanent on argument, pending trial.

Loew's Short Singing Service for $10 Weekly

S. H. Meinhold of Loew's has in charge a new singing short film service which averages about $10 weekly rental to an exhibitor. It serves alternate purposes of advance heralds and trailers and can also be hooked up as a makeshift sound film short.

It is merely the hooking up of an ordinary phonograph record with about three minutes of film matter. It makes possible for a McCormack or Jolson record to be mated with the characteristic nature of the song lyrics and become a brief interlude.

The idea started with "Love Dreams," the theme song of "Alias Jimmy Valentine," being sent around the circuit as a trailer to herald the M-G-M feature. The "Love Dreams" record is the ordinary Henry Burr recording on the Columbia. Some shots of scenes and the stars and personalities of the picture are mated with the phonograph disc.

Exact synchronization does not become necessary.

DeForest Places Blame For Delay in Deliveries

Claiming 57 orders and admitting only four installations nationally to date, the DeForest talker interests concede that all is not so rosy in the indie equipment field; that men of science are chiefly to blame.

Engineers and their figures on acoustics are held responsible for what is admitted to be the set-back in fulfilling orders.

As far as big line product is concerned the DeForest home office says that the four theatres now equipped are all playing Fox sound. Two of these are in Brooklyn, Tivoli and Dyker. The others are in the middle west.

Of the houses to be equipped 17 are claimed to be in Greater New York; one of these partially installed being the Forum in the Bronx.

ST. CLAIR DIRECTING LLOYD

Los Angeles, Jan. 8.

Mal St. Clair, who recently gave up megaphoning for Paramount, will direct Harold Lloyd in "T. N. T." He is replacing Ted Wilde, who had to give up due to illness.

St. Clair is due here from New York this week.

Strand, Equality, Ill., Burned

St. Louis, Jan. 8.

Fire destroyed the Strand, Equality, Ill., near Harrisburg, causing an estimated loss of $18,000. No audience in the theatre.

Wasted Tears

Chicago, Jan. 8.

With all the squawks on how sound pictures have cut into musicians' jobs, here are some actual figures on the Chicago situation.

Approximately 1,500 musicians were employed in picture houses at the opening of '28. Since then only 65 have been thrown out of work by sound films and more than that have been absorbed by radio.

Wipe away the tears.

Bristolphone Names 15 Talker Equipped Houses

An announcement by Bristolphone lists 15 theatres now operating with the Bristolphone wire equipment. In the list below the house with Bristolphone nearest to New York is the Embassy at Portchester, N. Y., a town about 30 miles up the Boston road.

Princess, Gadsden, Tex.; Princess, Hopkinsville, Tex.; Rialto, Dickinson, N. Dak.; Egyptian, Sioux Falls, S. Dak.; Delf, Marquette, Mich.; Family, Jackson, Mich.; the Embassy, Portchester, N. Y.; Empress, Milwaukee; Verdi, San Francisco; Arcade, Los Angeles; Rialto, Alamosa, Colo.; Frolic, Midland, Mich.; Strand, Colorado Springs; Edeon, Bartlesville, Okla.; Ambler, Ambler, Pa.

Myers' Applications

Washington, Jan. 8.

A. F. Myers, new head of the indie exhibs, has already received over 100 applications for the job of publicity dispenser alone. Senators are even writing him urging constituents for the job.

While indexing the job hunters Myers has engaged three rooms in the Union Trust Building for the headquarters of the new organization.

Myers is still functioning at the Federal Trade Commission, but is expecting word from the President that his resignation has been accepted.

CHERNIAVSKY'S SHORT

Los Angeles, Jan. 8.

Joseph Cherniavsky, U's musical director for sound films, has written and supervised production on a two-reel musical short, "An Arabian Night Club."

Subject features a jazz orchestra against exotic backgrounds.

Pathe's Test Case on Censors in N. Y. Court

Third court action to define the rights of motion picture censors over dialog in films has been started in New York by Pathe, following an injunction to prevent the State Motion Picture Censorship Bureau from holding up release or exhibition of "Sal of Singapore," with dialog. The two other actions now pending are in Pennsylvania and Ohio.

The test case started in New York by Pathe, hearing on which has been postponed until Jan. 16, is based on the grounds that the censors have no authority over dialog in films and cannot issue a conditional license, as in this particular case, attempting to revoke it when later learning the picture would be shown with sound.

Other sound pictures will continue to be submitted to the Board by Pathe for ruling. The present action has been taken in an effort to get a court decision regarding the powers of the censors. It is believed the censors welcome the action, since they also are indefinite as to their exact status on dialog.

"Sal of Singapore" is to be released in New York Jan. 20, it is understood.

RESUMES WEEK EARLIER

Los Angeles, Jan. 8.

Warners advanced its date for resumption of production at the Hollywood studio from Jan. 14 to Jan. 7.

Three pictures have started, "The Time, the Place and the Girl," "The Gamblers" and "The Hottentot."

$20,000 for 66 Families Losing Children in Fire

Montreal, Jan. 8.

City will offer $20,000 to the families who lost their children in the Laurier-Palace theatre fire which occurred about this time two years ago.

Families number 66 so this means about $300 for each family most of whom have filed actions against the city.

De Forest's Head Cameraman

Los Angeles, Jan. 8.

Phil Tamura, FBO cameraman, en route to New York to supervise camera work on De Forest talking pictures.

He returns to the FBO studios in February.

LOW THEATRE BIDS

Fairmont, W. Va., Jan. 8.

M. A. Sybert theatres in Moundsville were offered for sale but withheld when the highest bid was only $75,000 by M. A. Spurling, who is said to represent Sybert.

Summer Attraction
Film Road Show
UNWED MOTHERS
Percentage
Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp.
723 Seventh Ave., New York

OPEN NOW
BUD MURRAY'S
(Stage Director and Producer)
SCHOOL FOR STAGE
At
AMERICAN STORAGE BUILDING
3634 Beverly Blvd., Los Angeles
(At the C Sharpe Minor Studios)
PRACTICAL STAGE TRAINING
Dramatic and Musical Comedy and Coaching for Talking Pictures
DANCE DEPARTMENT
(Associates)
LON MURRAY and GLADYS MURRAY
Buck and Wing, Waltz Clog, Eccentric, Soft Shoe, Ballet, Toe and Fancy
Day and Evening Classes for Beginners and Professionals

All Dolled Up In Glad Rags, Tomorrow May Turn To Sad Rags, They Call You- Glad Rag Doll
AGER, YELLEN & BORNSTEIN INC.
745 SEVENTH AVE., NEW YORK CITY

RETURN ENGAGEMENT
of
WALLY JACKSON
Featured in
PAUL OSCARD'S "CHEERIO"
PARAMOUNT, NEW YORK
This Week (Jan. 5)
PARAMOUNT, BROOKLYN
Next Week (Jan. 12)
HARRY ROGERS Presents
Personal Direction LEDDY & SMITH

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STARTING THE NEW Y

JAN 9

LEO. FEIST, INC., C

The Opening Of Their NEW PRO

TO-DAY-JANUARY 9TH Broadw

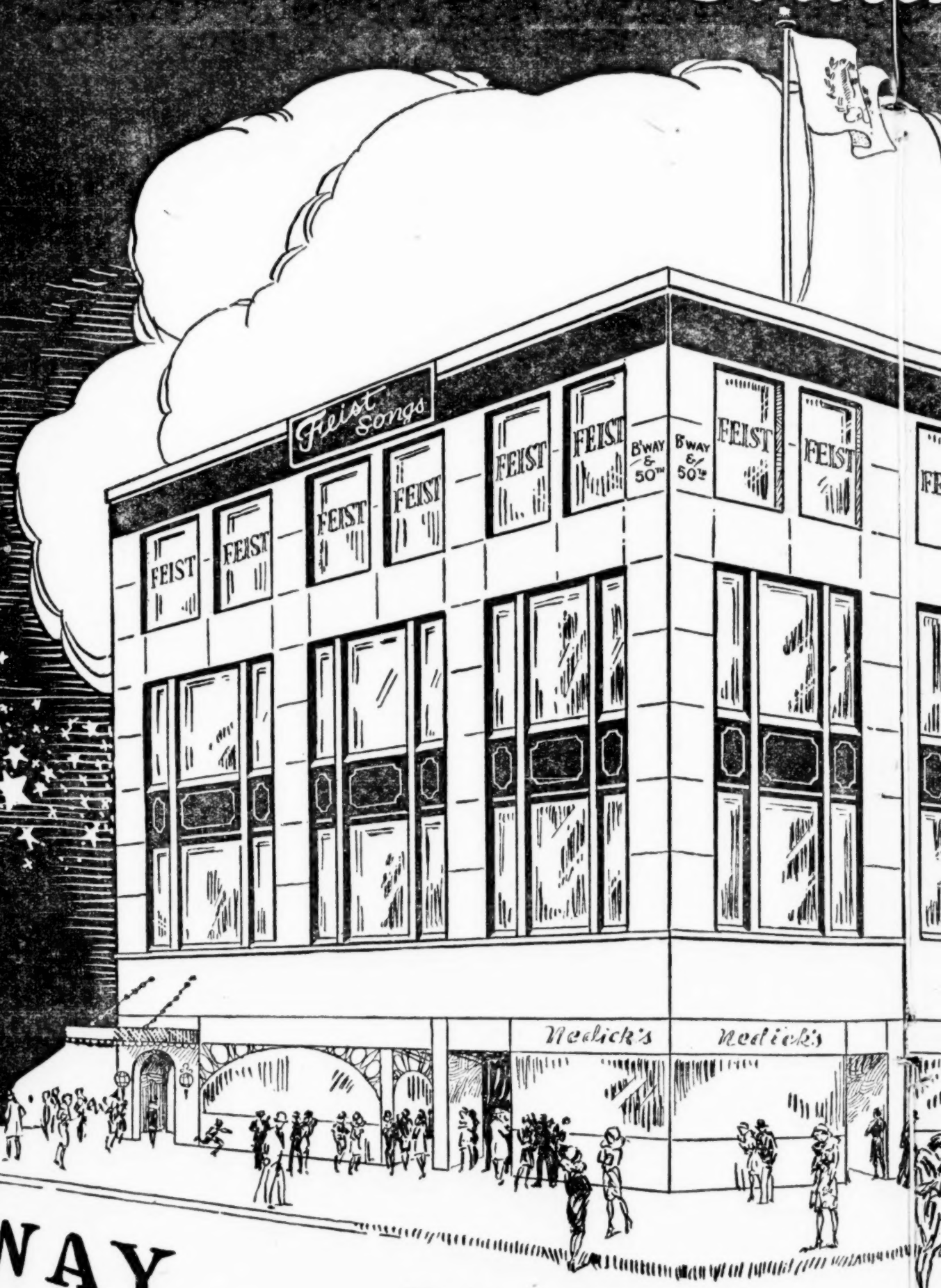
— You Are Cordia

TODAY

TODAY

JAN 9

JAN 9



PRIVATE ELEVATOR
Direct to FEIST Floor

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Where

You Can't Go Wrong With Any 'Feist' Song"

LEO. FEIST, INC., Cor. BROADW
(ENTRANCE

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YEAR WITH A BANG!!

JAN 9

Announces —

ROFESSIONAL OFFICES

dway & 50TH St., (ENTRANCE ON 50TH ST.,)

ially Invited —

TODAY JAN 9

TO-DAY JAN 9

14 Bright Airy Piano Rooms

50TH ST MAKES A CORNER

TO DAY JAN 9

ADWAY and 50TH ST., NEW YORK
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BOSTON 181 TREMONT ST. | LONDON, ENG. 138 CHARING CROSS RD. | PARIS, FRANCE 30 Rue de l'ECHIQUIER

BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance Orchestrations 50¢ FROM YOUR DEALER OR DIRECT!

CAN'T STOP COAST PREVIEW ADS 'TILL FALL

Los Angeles, Jan. 8.

Restriction of advertising studio previews by theatres will not take place until next fall, according to the M.P.T.O. of Southern California.

Numerous exhibs, it was stated, have contracted with distributors for pictures to be shown on a preview basis, and until these contracts expire the preview situation cannot be entirely remedied.

Situation brought about by this type of contract is one at which the exhibitor-producer agreement aimed directly. Exhibitors involved are generally independents unable to secure studio previews direct. So, in order to get in on the gravy they make agreements with distributors, usually of indie pictures, for the product. These pictures are advertised as previews and qualify as such only because, having no first run house, they are not sold elsewhere in the exhibitor's territory. Films usually are completed and ready for distribution long before they become "previews" for these exhibitors.

Regular studio preview problem is expected to be taken in hand almost immediately, in accordance with the recent agreement with the Association of Motion Picture Producers, which bans all advertising of the picture as a preview except for a small placard in the lobby of the theatre on the day the picture is to be shown. Placard must not mention either the title of the picture or the cast.

M. P. T. O. is advising all members to avoid future agreements with distributors for "preview" screenings. Distributors involved are not happy over the situation. It means the cutting off of an income they would not receive otherwise.

DIRECT FROM
Warner Bros. Theatre
Hollywood, Calif.
TOMMY ATKINS SEXTET
with
NELL O'DAY
Stage and Screenland Favorite Dancers
THIRD RETURN ENGAGEMENT
This Week
ORIENTAL THEATRE CHICAGO
Appreciation to Brooke Johns and Lou McDermott
Direction WM. MORRIS OFFICE

GAYLORD B. CARTER
FEATURED ORGANIST
METROPOLITAN THEATRE
LOS ANGELES, CALIF.

Butterfield-Kunsky on Allied States Asso. Move

Detroit, Jan. 8.

Plenty of fireworks last week when the board of directors of the M. P. T. O. A. of Michigan met in the Wolverine hotel. Rumpus started as a result of Michigan aligning itself with the Allied States Association.

Among the strong opposers to the affiliation are W. S. Butterfield, controlling 80 theatres in this state, and the Kunsky Theatres Corp., controlling six first runs and a half dozen neighborhoods. Both threaten to withdraw support from the Michigan association if the directors insist on the affiliation. Contention is that nothing is to be gained by fostering a competitive national association.

SOUNDING U KIDS

Los Angeles, Jan. 8.

Universal is producing a juvenile series of sound shorts to be known as "Babes of Hollywood." Title of the first one is "Big Show Tonite."

Dances, in the picture, have been arranged by Lawrence Kusell.

Baker Now an Exec

Los Angeles, Jan. 8.

Graham Baker, scenario editor for a few weeks at Warners, named assistant associate executive at that studio.

He succeeds Anthony Coldewey to First National.

Demarcation

Los Angeles, Jan. 8.

One of the larger studios has found a way of distinguishing between projection rooms, old and new.

If inquiry is made for an executive who is looking at a silent picture, information is given he is in "the projection room." But if he is gazing on a production where screen shadows become vocal, word is returned the exec is in "the theatre." Whoops.

OPPOSISH HOUSE WANTS PUBLIX UNITS' MONEY

Chicago, Jan. 8.

Salaries of members of the "Bits of Broadway", Publix unit, playing the Fisher, Detroit, last week, were attached by the manager of the Cinderella, opposition house, for alleged non-fulfillment of contract.

Reported that Nick Lang of the unit believed there would be no New Year's Eve performance at the Fisher and took it upon himself to book the Publix stage show into the opposition house for a midnight show under name of "Nick Lang s Unit." He was unable to carry out the booking when the Fisher ran a midnight show.

Not known if others in the unit were aware of Lang's action.

"Picket" Injunction Is Allowed to Bronx House

The Ward, 2,000-seater, in the Bronx, is an open shop theatre, but the Moving Picture Machine Operators' Union picketed the place on the allegation of a "strike." The Ward Amusement Co., of which John W. Springer is president, took the matter to court, alleging interference with his business, resulting in Justice Mitchell enjoining the union and Local 306, of which Samuel Kaplan is president, from "accosting, threatening or intimidating patrons, employes or other persons seeking to enter" the theatre.

Springer had the pickets arrested for disorderly conduct. They were later discharged by Magistrate Brodsky, according to the affidavits. The pickets also aver they contemplate bringing damage suits against the theatre management for false arrest.

Springer contended that he is not opposed to unionism, but holds that he wants to conduct his business as he sees fit, on an open shop basis, although not boycotting union picture operators or projectionists.

Memphis Schools Closed

Memphis, Jan. 8.

Local schools have been ordered closed until Jan. 14 owing to the flu. Children under 12 are prohibited from entering the theatres under any circumstances until the order shall have been rescinded.

New Orleans, Jan. 8.

Dixie has been hard hit by the flu. Three of the Saenger houses in the smaller towns have been obliged to go dark.

Poughkeepsie's Sundays

Poughkeepsie, N. Y., Jan. 8.

Sunday movies have finally been permitted here by vote of city council.

All houses are operating Sunday shows but vaudeville is not allowed.

Penn Expects Many New Bills on Censorship

Harrisburg, Pa., Jan. 8.

No matter what Pennsylvania's State Supreme Court may decide relative to the State Board of Censors' right to pass on talking pictures, there will probably be several bills introduced in the Legislature here bearing on censorship. The Court, which last month heard argument in the case attacking the censors' right to touch the talkies, is expected to give its decision before the present session ends, April 18.

Following the two diametrically opposed decisions out of the Philadelphia courts, one of which held the present law is broad enough to permit the censors to pass on both silent and talk films, and the other which ruled that the board had to stick to the silent versions, the state board has been censoring both. Opposition to censorship in the state, while pronounced in some quarters, is not general. A bill repealing the board is a possibility, but is not likely to pass.

"'May Man' is being held up by the censors and 'On Trial' was cut until it could not be recognized," said Representative C. A. Dietrich.

F. & R.'s Tax Refunds

Minneapolis, Jan. 8.

Three members of F. & R., who have practically a monopoly on the exhibiting end of the photoplay game in this section, received the largest income tax refunds from the government of any individual taxpayers in the entire Northwest. The refunds were made because of over-payments.

M. L. Finkelstein was handed $36,683 back by the government. I. H. Ruben received a check of $27,365, representing the amount which he had paid in excess of that due to the government as the tax on his 1927 income. William Hamm, also of the F. & R. firm, received a $22,613 check.

The F. & R. firm was also the recipient of a healthy refund.

All Dialog "Killing"

Los Angeles, Jan. 8.

Paramount will put into production Jan. 14 "The Woman Who Needed Killing," by Marjorie Lawrence and adapted by John Farrow. It will be all dialog, featuring Neil Hamilton and Baclanova.

Rowland V. Lee will direct.

Fox's, B'klyn, Cuts Choir

Fox's Brooklyn has lost Charles Previn, the combination pit and stage band leader and m. c. He resigned. Previn, from St. Louis, may align with Spyros Skouras in the new Warner-Stanley circuit.

Fox's eliminated the vocal choir of 50 this week, leaving only the 16 Leonidoff girls, ballet, the nucleus of presentations.

Max Silvers is now booking the house, formerly handled by Arthur Klein. Max H. Manne is production director and Dr. Joseph Klein is the new orchestra conductor. Fredric Fradkin remains as concertmaster.

House has tried varying policies from variety stage shows to "name" attractions in between elaborate production presentations.

BENNY
MEROFF

Breaking All Records
Marks Bros. Granada
and
Marbro Theatres,
Chicago, Ill., Indefinitely

HERMIE KING
Musical Master of Ceremonies
Direction Fanchon and Marco
Oakland Theatre, Oakland

JESSE CRAWFORD
ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK
Week of Jan. 5th
OPERA GEMS

After Successful Tour of England and South Africa
HANDERS
AND
MILLIS
Now Featured with Publix Unit
This Week (Jan. 6) Tivoli, Chicago

BOB NELSON
"ALWAYS SMILING"
(LESS 10 PER CENT)
Held Over Second Week
CAPITOL, NEW YORK, NOW
Selected to Headline the Opening Bill at the New
LOEW'S VALENCIA
JANUARY 12th
IN MY HOME TOWN—JAMAICA, NEW YORK
MANY THANKS TO ALL MY FRIENDS IN THE LOEW OFFICE FOR PAST FAVORS
OPENING R-K-O CIRCUIT, SOUTH BEND, IND., FEB. 3, 1929
Direction, MORRIS & FEIL

Indie Talker Devices May Be Approved by Major Cos.; Producer Judge of Service

An agreement has been reached between Western Electric and all of the producer-distributer licensees whereby a producer will hereafter be the judge as to whether he can contract to service a theatre with an independent talking picture equipment. Heretofore it has been necessary for a theatre owner to install a machine before it could be judged suitable for service. Under the new arrangement service will be contracted for in advance if the exhibitor has a certain type of recognized equipment.

It is reported from official producer-distributer sources that several independently manufactured brands of talking equipment will be officially approved for servicing by the major companies. There will be a proviso that if the machine fails to record as well after installation in theatres as when first shown to the distributers cancellation of service may take place.

Whether Warner Bros. will now carry out plans for the manufacture of a cheaper talker is problematical, with the work of producing a sufficient number of talking pictures now completely occupying the attention of the company. Warner Bros. officials have expressed themselves disinterested in manufacturing equipment, the proposed manufacture of a cheaper device having been reported mainly because of the wider distribution it would afford for Vitaphone pictures. With several independent devices shortly to be approved, the manufacture by Warner Bros. would be unnecessary, though they might be interested silently in some company manufacturing a cheaper device

Commenting on a recent report in Variety that while attorney for Western Electric he had left a loophole in the contract with Warner Bros. whereby the latter should be able to manufacture talking equipment at a later date, G. E. Quigley, head of Vitaphone, stated there was nothing in the contract with any of the producers which prohibited them from manufacturing a cheaper device if they so desired. Also, at the time he was with W. E., Quigley said, he had hardly heard of Warner Bros. and had no way of figuring events four years ahead of time.

Myers' Resignation Not Yet Accepted in Wash.

Washington, Jan. 8.

President Coolidge is apparently in no hurry to accept Abram F. Myers' resignation as a member of the Federal Trade Commission in order that Myers may take up his new job as head of the independents.

At the time of Myers' handing the President his resignation the Chief Executive was quoted as stating he wished the commissioner to remain until the power investigation was completed. It was explained to Mr. Coolidge that this particular investigation looked like a two-year job. Then came an intimation that Myers would be released shortly after the first of the year.

Questioned yesterday Mr. Myers stated that he hopes to open the new offices in the Union Trust Building here by Jan. 15, but is far from certain his resignation will be accepted by the President by that date.

Until off the government payroll Myers will not talk of his plans any further than previously reported. He says he has much in readiness and that he'll say plenty the minute he is free, as head of the national inde exhibitors.

Old Gold Cigs. Tie Up With F. N. for "Barker"

A tieup between First National and Old Gold cigarettes has been effected in connection with the release of "The Barker" whereby $500,000 in newspaper advertising, distributed over 2,000 insertions, will be spent by Old Gold in a countrywide campaign.

Advertising will be timed to break in dailies at the same time that the picture is showing in each locality, each of the advertisements carrying the play dates and name of theatre. This space will be without cost to the local houses, unless taking extra space.

Thousands of cartons of Old Gold cigarettes will be issued to theatres for distribution to patrons during the showing of the picture.

ELECTRICIAN FALLS; DIES

Los Angeles, Jan. 8.

Ralph Morris, 38, electrician at Warner Studio, died Jan. 6 as the result of a skull fracture when he fell from top of set.

Tucson's Temple Reopens

Tucson, Ariz., Jan. 8.

Temple theatre re-opened Jan. 1 under the management of A. H. Yoemans, formerly of Atlanta, with "Ramona" and sound.

Yoemans is building a second theatre here at cost of $200,000, late spring opening intended. He holds the local U. A. franchise for five years.

B'klyn Hold-Ups

Brooklyn was selected last week for a hold up epidemic. Up to last reports four theatres were robbed by bandits during the week.

Asking Aid of Hays

Certain indie exhibs have sought the influence of the Hays organization in speeding up the electrics for quicker-than-specified installations.

It now develops that the intermediaries are turning benefactors; that they believe 20 grand is too high a price and that from now on, except in urgent cases, they will use their suasiveness to sell the indies on the couple of cheaper talkers that are set for announcement.

Reopens House After Waiting 3 Yrs. for Buyer

Chicago, Jan. 8.

Dark for three years, the Indiana, 1,600-seat picture house at 43rd and Indiana, reopened Christmas night with a straight picture policy under George Levee.

Levee owns the building and opened the house himself after waiting all that time for a buyer.

Spier in Tacoma

Los Angeles, Jan. 8.

Richard Spier has been transferred from Portland, Ore., to Tacoma, Wash., as district manager by West Coast.

Spier replaces Monte Salmon, who left West Coast to manage for Publix at Atlanta

Ad Warning on "Sound" And "Talking" Films

Detroit, Jan. 8.

First known instance of any city's Business Bureau warning the public that "'Sound' pictures are not 'Talking' pictures" occurred here when the Better Business Bureau slipped three column ads into local dailies with that warning.

Advertisement gave its reason as to "preserve public confidence" on behalf of legitimate picture theatre owners and the Bureau. Finishing quotation was a request that the reader report any such misrepresentation after first defining the difference between the sound and talking films.

Renovating and Renaming Met, L. A., as Paramount

Los Angeles, Jan. 8.

Los Angeles will have a theatre called the Paramount. It is to seat 3,595, and, although not a new house, will take the name Jan. 25, when the Metropolitan insignia is dropped from the house bearing that name now operated by Publix.

Theatre will be redressed inside and out when the name change takes place.

HANAPHONE'S SHORTS

Hanaphone, one of the earliest of the small indie talking devices, is set to start making shorts at its new studio in Woodside, Long Island.

What will be shot and when is not definite. Hanaphone is a Pennsylvania concern, headed by Sam Marcus.

Fox Auditors Going Over Reade's Books

Fox auditors are reported going over the books of Walter Reade. It is a revival of the former Fox-Reade negotiations, for Fox to purchase the Reade circuit, mainly in New Jersey and Penn.

Reade has about 25 theatres including the costly Astor, New York. His asking price is said to have been $22,000,000.

In the "Talkies" too

The fidelity of sound reproduction with motion pictures is affected by every variation in the film — be it ever so slight.

That is why, in the "Talkies" too, Eastman film excels. The great quantities in which it is produced, the strict supervision constantly exercised — the resulting uniformity from roll to roll, day to day, year to year — these factors of Eastman film manufacture are of first importance to the newest development of the art.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

World's Pre
JOSEPH I. SCHNITZER
Presents
Waring's
P
SYNCO
What You Get In "SYNCOPATION"
9 Numbers by Warings Band
2 Numbers by Melody Boys
3 Songs by Morton Downey
1 Song by Dorothy Lee
2 Dance Routines by Bennett and Watson
1 Number by David Buttolph, NBC featured pianist
1 Number by Gania Zielenska, NBC soprano
2 Numbers by String Orchestra
New Song Smashes!
"I'll Always Be In Love With You"
"Mine Alone"
"Jericho"
"Blue Yada-Da-Do"
"Do, Do Something"
From Gene Markey's Novel, "STEPPING HIGH"
Adapted by Frances Agnew.
Directed by Bert Glennon and Betram Harrison.
Production supervision by Robert Kane

eminent Band

in

FBO's *Gorgeous* ALL-TALKING *Extravaganza*

FBO's MONUMENTAL BID FOR FIRST HONORS IN DIALOGUE AND SOUND!

PENNSYLVANIANS

PATION

with the following Broadway Legitimate Favorites!

BARBARA BENNETT ∴ BOBBY WATSON

IAN HUNTER, MORTON DOWNEY

OSGOOD PERKINS, MACKENZIE WARD

VERREE TEASDALE, DOROTHY LEE

Incomparable Showmanship and Musicianly Genius of Fred Waring and his Boys!

Gene Markey's Brilliant Story!

Vocal wonders of Morton Downey, current rage of Broadway night clubs!

And a Multitude of other Glittering Features and Novelties.... Merged and Blended into the Greatest Box-Office Billing Smash of the Day!

Synchronized by RCA Photophone

GIVE AND TAKE

(Continued from page 11)

roneous, much less to think of comparing it in sparkle to the play of the same title. This is one of those plays which can't afford the augmentation the screen permits.

A lot of village band playing with intermissions by cast which are as flat as the notes recorded from the instruments.

Pardoning Hersholt and Sidney, the whole thing just registers negatively. *Waly.*

THE LAST WARNING

(DIALOG)

Universal production and release. Starring Laura LaPlante. Adapted from T. F Fall's play of the same name based on W Camp's novel. Directed by Paul Leni. Dialog and titles by Tom Reed. Cast includes Montague Love, Mack Swain, Roy D'Arcy, Tom O'Brien, Burr McIntosh, Bert Roach, John Boles, Margaret Livingston, Carrie Daumery, Slim Summerville and others. At Colony, New York, week Jan. 5. Running time, 87 minutes.

Much in the manner of U's "Phantom of the Opera," unto probably the same theatre set, with the exception that this one talks for 25 minutes of its full 87. Plenty of hoke and a wild imagination, but probably okay for moderate grosses, because there are enough screams to stimulate the average film mob into sticking through it plus the La Plante name to draw in those localities where she's strong.

Leni, the director, has 'way overdone it in footage. It takes three minutes shy of an hour and a half to tell this yarn, prolonged, no doubt, by the footage necessary when the characters speak. The resultant slow action while the dialog is on also helps to heighten the impression that the picture is taking a long time getting anywhere.

Particularly is this true during the opening 12 minutes, which is all talk. Not only is most of the conversation dull during this passage, in trying to emphasize a semi-comic detective, but there is no semblance of pace to the vocalizing. Feature starts and finishes talking, the closing sequence running nine minutes. In between is a four-minute interlude of "sides." Remaining time is given over to Joseph Chernivasky's score, which is superior to the dialog.

Sound effects are multiple, continuous and in detail to the extent of reproducing a kiss. Absurd. Music has many good points, including the reproduction of the theme strain for Roy D'Arcy, which followed him through "The Merry Widow."

No reason for Miss La Plante being in the picture other than her name. She does little or nothing except look frightened and scream every so often, the May McAvoy scheme of "The Terror." Same applies to the rest of the cast with the exception of Montague Love as the man determined to unravel the mystery.

Leni's best work is at that point where the problem starts to unravel when, on signal, a stage crew completely and simultaneously strikes an interior stage set during a performance. Motive is to find the backstage marauder who has been terrorizing the theatre. Basic tragedy is the death of an actor on stage as he reaches behind him to a mantelpiece for a candlestick during a tense piece of business in the play House is closed five years, with the mystery unsolved, until Love leases the theatre to reopen it with the same play and cast.

Suspicion jumps from character to character, object of this being Miss La Plante, but Leni has failed in connecting these links to convince. Finish marks the stage manager, who wears a hideous mask to help along the general morale, after a chase through the flies. His excuse is the owners wanting to frighten stockholders out of the company.

Picture has spots where it grips and misses, but no doubt of there being too much of it. Swain and Summerville have been cast to relieve the tension, but don't do anything with it, while John Boles has been permitted to overact in the love interest, which is never really to the fore. Love's performance stands out in the long cast, with Carrie Daumery right behind as a much frightened and elder member of the troupe.

Leni should learn that dialog must have pace. He probably won't make the same error again, but it's a glaring fault here. Story moves along to better advantage when merely accompanied by the score. Its production and camera work should count, with numerous trick lens effects mostly used at the opening and close. Love's voice reproduces the best.

A thrill picture running too long to attain its full effect, and not a good talker in the final analysis. On the other hand, it is a talker, has its thrill moments and an imposingly photographed production behind it, plus a big cast. Figures to do all right minus unusual grosses one way or the other. Recording is painfully distinct, with a constant undertone of the scratch of the sound track throughout the dialog passages. *Sid.*

Another House Record Shattered

at

LOEW'S WARFIELD

SAN FRANCISCO

And the Cause Was

RUBE WOLF

"CZAR OF RHYTHM"

Romance of Underworld

Fox production and release. Directed by Irving Cummings. Story based on the stage play by Paul Armstrong, thriller of 20 years ago on the boards. Adaptation by Conrad Wells; cameraman, Frank Hanlon. Titles by Garrett Gregg. At Roxy, New York, week Jan. 5. Running time, about 60 minutes.

Judith Andrews.....Mary Astor
Derby Dan Manning.....Ben Bard
Edwin Burke.....Robert Elliott
Stephen Ransome.....John Boles
Champagne Joe.....Oscar Apfel
Blondy Nell.....Helen Lynch

Works out as mild screen material, worthy program output, but far from a picture that will inspire fan agitation or notable box office marks. The nature of the subject makes this inevitable. For several years now the public has been fed underworld stories, a number of them of highly flavored type, with thrills in abundance and a world of action.

Comes then a story written for the stage and designed to be played in a subdued key. The great kick of the stage play was the odd trick of surface calm while the forces of violence fight their battle to the death just out of sight and hearing On the stage it was effective technique. On the screen it is only half way so, because the picture lacks the essential of visible action.

The screen version is probably a pretty free rendering of the original, but the faults of a quiet drama are inherent in the material and even the modern twists don't quite mend its flaws.

The Mary Astor role has little meat in it, but this actress has the beauty that disregards parts. Here she is a white slave in a dance hall dive (that they call her hostess in a night club, doesn't conceal the old-fashioned locale), who goes straight, becomes the wife of her employer and is happy until her past threatens to undo her.

John Boles is a most formal hero, doing a thankless character gracefully. Thus the fat of the picture goes to Robert Elliott, just such a tight lipped and undemonstrative detective as the one in "Broadway." It is he who pulls the wires, without seeming to take much pains to do so, that solves all the problems of the heroine. Then he goes back to the bosom of his family of five, a humdrum citizen, as unromatic as a letter carrier in his hours of leisure. To tell the truth, the part plays itself and gets no special help from the actor, who has not the knack of suggesting the vigor and force that are masked behind his calm exterior.

Technical production is fine with admirable discretion in indicating atmosphere. Even the night club isn't overdone. It's meant to be a cheap joint and that's what it looks like. Whole picture in its settings has this feeling for restrained adequacy. The playing also is subdued. It couldn't be otherwise with this material, so it was inevitable that it would be a quiet, even if absorbing picture. *Rush.*

RECKLESS YOUTH

Columbia production and release. Directed by Christy Cabanne. Story by Cosmo Hamilton. Marceline Day featured. Running time, 56 minutes. New York Hippodrome week Dec. 29.

Dixie Calhoun.....Marceline Day
Bruce Neil.....Ralph Forbes
John Neil.....Norman Trevor
Robert Haines.....Robert Ellis
Susan.....Mary Mabery
George Baxter.....Gordon Elliott
Office Boy.....Coy Watson

Program product of medium grade, but below the recent Columbia average. Savorless story treatment of jazzy modern youth, done without a spark of humor and in stilted style. Co-ed campus sequences insipid, according to current screen tastes.

Hottest episode in early footage is flaming youth one-stepping heroine into alcove off ballroom, where she coyly permits herself to be kissed. Mild stuff to a public which looks for rowdy necking in its co-ed stories.

Co-ed is lured to supposed midnight party in college town hotel, and unexpectedly finds herself at bay in a three-room suite with the menace in the form of a campus sheik. Nothing happens. Sheik falls asleep and girl walks out.

Plot thickens here when girl unintentionally kills an intruder and on her trial for murder all the innocent indiscretions of her college days are brought up by a district attorney, who sought to break off a match between the girl and his son. The son steps into the trial as counsel for the heroine at the last minute. He wins her acquittal by pointing out to the judge that the father, the prosecutor, is hounding the girl because of opposition to having her in the family.

It is barely possible that a judge would permit such a situation to arise in the conduct of a capital case, but even if he would it makes a hard-to-take theatrical situation

Beautiful production. Marceline Day does splendidly as a particularly artificial heroine. Here is a leading woman with character and feminine appeal, lost in a blah role. Ralph Forbes is too perfect in manners and grooming, and under Cabanne, inclined to posing. Otherwise, a nice quiet handling of a formula polite male lead. Coy Watson as a comedy office boy does nicely, but isn't played much for comedy.

Timid handling of story material deletes the kick and marks down the picture's possibilities at the box office. *Rush.*

WHEN DUTY CALLS

(GERMAN MADE)

Ufa production and release. Directed by Eric Washneck. Story by C. J. Broun and H. Brault. Cast includes Rudolf Rittner, Olga Tschechova, Helga Thomas and Henry Stuart. At the 55th St. Cinema, N. Y., Jan. 4. Running time, 65 mins.

Herr Director Washneck and the writing combination of Broun and Brault (it took two people to be so dull) have finally brought to the attention of the American public a noteworthy example of cinematic endeavor when it touches bottom. This Ufa presentation concerns itself with the trials and tribulations of a pensioned fireman.

It seems that after 20 years in the service the old boy sprained a leg and was asked to accept office duty or take a pension. He took the pension, but retained embers of hatred against the younger fire officials, which later break into raging torrents of flame.

Time passes, especially slow in

(Continued on page 45)

There Is No Substitute for

PAUL ASH

STAGE-BAND ENTERTAINMENT

Known as the

"PAUL ASH POLICY"

PARAMOUNT THEATRE BROOKLYN

Indefinitely

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

FRANK JENKS

M. C. and Orchestra Leader

NOW IN 3rd WEEK

Appearing with

FANCHON and MARCO IDEAS

EGYPTIAN, HOLLYWOOD, CAL.

WEST COAST THEATRES present BRADFIELD

5th Ave. Theatre, Seattle, Wash.

FANCHON and MARCO Present

Bopeep Karlin

DANCING SONGSTRESS

IN THEIR IDEAS

JACKSON and LEE

"STEPS AND LAUGHS"

Start Fanchon and Marco Greater Stage Season

with

SALLY O'NEILL

Howard Estabrook

Scenarios of

"Forgotten Faces"

$74,629 at Paramount Theatre—4000 seats
Theatre's weekly average—$72,000

"The Shopworn Angel"

1929 Paramount Release

"The Four Feathers"

1929 Paramount Roadshow

"She Goes to War"

1929 Inspiration-United Artists

"Dressed to Kill"

William Fox Production

$227,500 in two weeks at Roxy Theatre—6250 seats. Theatre's weekly average—$98,000

"FOUR FEATHERS" has just been screened at the studio and immediate decision was made that dialogue is unnecessary and could not improve this gigantic road show, which will be issued with full sound effects and synchronization only.

A SINGING AND DANCING INGENUE XYLOPHONIST

HELEN McFARLAND

FEATURED IN PAUL OSCARD'S "CHEERIO"

This Week (Jan.5) PARAMOUNT, New York—Next Week (Jan. 12), PARAMOUNT, B'klyn

Direction—WM. MORRIS

Literati

Nan Britton Insulted!

Nan Britton, of "President's Daughter" fame, has filed suit for $100,000 in federal court at Toledo, O., charging libel against Charles J. Bever and Claybourne V. Hudson, booksellers, and C. A. Klunk, operator of the Marion Hotel, all of Marion, O. The late President Harding's self-styled sweetie charges defamation of character in the book, "The Answer to the President's Daughter," in which she claims she is called a "sex pervert" and "a common woman." Nan charges the three with promoting the sale of the "Answer."

Sewing Up Westchester

Francis T. Hunter, tennis player, and T. Harold Forbers, former actor, who have a number of daily and weekly newspapers throughout the Westchester (N. Y.) section, may take over the rival group of newspapers in the same locality operated by J. N. Macy. Negotiations have temporarily held up the plan of Hunter and Forbes for a new daily in White Plains.

Macy, like young Vanderbilt, is the son of great wealth who expressed a desire for newspaper work. Getting a job as a cub on the Yonkers Statesman, he later bought the paper and subsequently acquired three others. He will remain with the combine if it goes through.

Times' "I" Stuff

Sunday dramatic section of the New York Times is letting its London mail stuff run in the first person without a by-line. Peculiar reading minus the identity of all the "I's."

Maybe it's Swaffer! Ssh!

Or Ervine crossing the World! Tut, tut!

What Texas Wants

A small town resident in Texas with a paper writes Variety like this:

"Kindy give us the name of a good New York tabloid that prints all the jazzy sensational news. Guess you know what we want; something that deals out the New York dirt and crook news.

"I read Variety regularly and it's all right, but you don't have the big write ups of Broadway dirt and New York crook news.

"And can you give the name of a Chicago paper of the kind mentioned. I ought to be able to get some good crook news from Chicago."

Harrison Smith's Move

Harrison Smith, editorial director for Harcourt, Brace & Company, has resigned to enter the book publishing field in partnership with Jonathan Cape, the English book publisher. The organization will have no connection with the British book concern of Jonathan Cape, though it may bring out some of the Cape books in this country.

Macfadden's Space Buying

On the Bernarr Macfadden letterhead and signing himself as space buyer, the writer suggested to the editorial room of a New York daily that Macfadden's Castle Heights (Va.) military school be given a plug. The letter sounded imposing and besides it came from another daily publisher.

The city editor of the New York daily sat looking at the letter, puzzled. His own inclination was to cast it into the basket. But "publisher and space buyer" floated across his mental vision, probably also Mac in his bare feet hiking down from Nyack to ask why?

At last the city editor shook it off. It was an effort. Taking up the phone, he got the business manager. Conversation, ed first speaking:

"What's that Macfadden given us this year in business?"

"Macfadden? Macfadden? Physical guy?"

"Sure."

"This year."

"Yes, dumb; Macfadden."

"I'll have to look it up."

"For what?"

"Can't carry the big stuff in my nut."

"Well?"

"Last year, $25; this year, nix."

So, Mac, baby, in the basket it went.

Examiner Falls Down

Film and theatre folks didn't fall heavily for the L. A. Examiner special Christmas greetings section. It covered four and a half pages of the Christmas morning edition of the paper. Each advertiser was given two 26-em lines, first in 12 point caps, second in 8 point caps or nonpareil lower case, dependent on number of words used.

Only 31 ads out of profession, 14 producers, three directors, 13 artists and one studio costume designer.

Bugs With Wheeler's

Arthur Bugs Baer's stuff is to be syndicated, the humorist having signed with the John Wheeler service. Bugs' contract with Hearst expired Dec. 31. Various reports had him going to another metropolitan paper, but Bugs will not be lost to the Hearst sheets.

It is a friendly separation from Hearst, whose Universal Service will team with Wheeler on the Baer material. It is understood the Wheeler deal puts Bugs in line for real coin.

C. B. Irvine Dies

Clark B. Irvine, 60, author and newspaper man, died at his home in Culver City, Cal., Dec. 30. He was the Santa Monica correspondent of the Associated Press and prior to coming to the Coast was on the staff of the Chicago Daily News.

Chi. Trib's Colation

Chicago Tribune, wet as a sponge, acted last week upon a suggestion from one of its readers and printed all news concerning numerous murders by dry agents and other fallacies on one page. On the right-hand column were coupons for the sheet's accident and life insurance policies

Stage Stories Out

Stage Stories, the new Dell Publications' monthly, has just made its appearance, edited by Clifford Dowdey, former assistant and associate editor of Argosy and Munsey. As title implies, it will be all-stage fiction material with an occasional stage article.

Hoover's Big Day

Harold Phillips, former dramatic editor of Hearst's Evening Times in Washington, is dispensing the publicity for the official inaugural committee planning the festivities for Mr. Hoover's big day, March 4.

W. Adolphe Roberts has left Bernarr Macfadden, for whom he edited a number of the publisher's magazines, to align himself with Harper & Brothers. His first job in his new connection is to edit Brief Stories.

In the reduced form of Liberty, starting with last week's issue, the publishers announced many reasons for the change. It is now of the same size as Cosmopolitan. The Liberty announcement said the mag is shorter but fatter and can now be folded and carried in the pocket, etc.

WEST COAST NOTES

F. N. has signed three writers for single ictures. F. McGrew Willis will adapt "Two Weeks Off," Stewart Adamson "Careers" and James N. Gruen, not yet assigned.

Carroll Nye, Zazu Pitts and George Hackathorne, added to "The Squall" F.N.

William Orlamond added to "House of Horrors" F.N.

Jimmie Guilfoyle, added to "Speakeasy," Fox.

George Arthur Grey, writing "The Fourth Man," Pathe serial. Production starts in March.

Next by Halperin Brothers will be a South Seas film.

Mrs. George Fawcett, known professionally as Percy Haswell, opposite her husband in "Innocents of Paris," Par. Her first screen appearance in nearly 10 years.

M-G has renewed its option on Anita Page.

Title of "Missing Men" changed to "Strange Cargo," Pathe.

Title of Charles Rogers' next, "Young Sinners," Par.

"An Out and Out Hit"
JESS
STAFFORD
and His ORCHESTRA
On Stage and in Pit
with
FANCHON and MARCO "Ideas"
FIFTH WEEK
at Loew's State, Los Angeles
P. S.—Brunswick Recording

Earle Snell
Writing Feature Comedies

You'll See the
"Five o'Clock Girl"
Starring
Marion Davies
SOON
It's Another
ALFRED E.
GREEN
Production
Released by
M-G-M

MARTIN BROONES
WRITING EXCLUSIVELY
FOR
METRO-GOLDWYN-MAYER

Pat Casey Sues Markie Heiman for $100,000 for Promotion Service

Pat Casey slapped a $100,000 summons on Markie Heiman, just before Heiman sailed Saturday for a trip abroad.

Casey alleges he has a better memory than Heiman appears to own, and that the 100 grand is a little matter of commish for promoting Heiman into a couple of million or so through the sale of his Keith-Albee stock.

Heiman is alleged to have had an understanding with Casey that when Heiman sold out, Casey would be declared in. The agreement, a verbal one, is stated to have been made by Heiman before witnesses. Through Casey's steering Heiman for over $2,000,000 out of his K-A-O operations, and Casey, failing to hear from Heiman in the proper way, had his attorney, William Travers Jerome, prepare the papers.

Casey, a sappy cuss in passing around favors gratis, and frequently panned in Variety in the past for getting only air at the finish, is said to hold another claim against B. S. Moss. Piloted by Casey into Keith's, Moss finally emerged with $3,000,000, forgetting Casey. Another of those "you'll be taken care of Pat" things. Casey declined to say yesterday if he has any intention of starting another action and against Moss. Moss has not been active in show matters since drawing down the Albee dough.

Just a Chump

Pat Casey is nominally the president of the Vaudeville Managers' Protective Association, a collection of vaudeville managers who pay dues now and then. Casey has been in that hideaway for about 15 years. No one could tear him away, not even the kidding raps in Variety a couple of years ago under the heading of "Come On Over, Pat."

Loafing as the V. M. P. A. pres. and a thorough showman, entirely wasted in the salary job, Pat has been consulted by about all of the showmen of the show business for one thing or another. He commenced to give it away and finally made a business of delivering free advice.

Why he sued Heiman without suing a hundred others, Casey won't say. Probably Heiman struck him as the lightest heavyweight of them all and to get the coin besides, then blowing without coughing, might have at least and at last hit Pat as an off side play.

The only other suit Casey ever started to recover money due him was against A. L. Erlanger. It was over a piece of an Erlanger show Pat held and wanted an accounting for. That action was settled out of court, with Casey at the time reported receiving $60,000.

Casey's Butcher

If Casey has any money, the butcher has a lien on it. Pat has been feeding mobs in his home for years, another giveaway he made a habit out of. When Casey was an agent with Bill Morris, the other boys in the office had borrowed his entire salary before Saturday came around, and Pat had to stand off his landlord. He's still that sappy, excepting with Heiman and maybe Moss. Although of late Pat has been mixing with smart people, smarting himself up some. Maybe that's the why of the suit; Casey may now know what it means to be declared in and he's going after the velvet due him.

Heiman will tour Europe and may make up his mind while away what is the matter with vaudeville. He didn't appear able to discover it while with the Orpheum and Keith circuits.

Last week also occurred the resignation of Sylvia Hahlo from Keith's general offices. For several years Miss Hahlo was the secretary to the president, any president, of the Orpheum Circuit. The last president was Heiman; previously Martin Beck. Miss Hahlo's knowledge of the Orpheum Circuit was complete and she was influential in her position.

After the Albee sale of stock in K-A, it was suggested to Miss Hahlo that she accept a reduction in salary. She accepted the suggestion. With the Orpheum then having no president, Miss Hahlo became the supervisor of the girls employed on the Keith booking floors. It was a new position and job, making her popularity with the girls negative.

Heiman has paid marked attention to Miss Hahlo, socially, and there have been reports of a wedding in prospect.

Ballroom Dancing Is Fast Fading Over Here

Fowler and Tamara, firmly of the belief that ballroom dancing has been fading so steadily over here there is no longer a money spot for the class dancing team, have decided to return abroad.

Known as a creative couple on the dance floor, the exhibition team declined all vaude offers as not meeting their set salary. They sailed Jan. 5, going to London to the Kit Cat restaurant and to double into a vaude house. Later they will proceed to the Continent, playing the spring on the Riviera.

Ballroom dancers, degenerating into what is known as the adagio (acrobatic dancers with a pretense at the "classical"), have so overflooded the field they have grown almost as common as the flat footed steppers. Without originality and with the adagios full of athletic tricks, the ballroom stuff commenced to pall.

Ballroom dancing and dancers have had a much longer life on the American stage and dance floor than was at first predicted for them. With the mob increasing, prices lowered until such actual and originating class dancers as Tamara and Fowler found their money value on this side affected.

With the slide many a muscular boy who developed his chest will again make a good miner or truck driver, while the girl partners will have the choice of the chorus.

Over 50 Acts Ill With Flu This Week

Check-up of acts forced to cancel this week because of the flu places the number of dropouts with one or more members stricken at over 50.

Due to the large number of idle acts around New York, none of the offices reported trouble in digging up last-minute substitutes.

Among flu victims forced to cancel Keith dates were Ray and Dot Dean, Kenmore, Brooklyn; Eva Tanguay, Elmira; Maker and Redford, Tulsa; Philroy and Duncan, Flushing; Evans and Mayer, Albee, Brooklyn, and Jack Benny, Kenmore, Brooklyn.

Loew's was more fortunate in having only three flu cancellations up to Monday. Ross Wyse, Jr., was unable to open at the State, New York, while Murray and Maddox postponed the first half at the Hillside, Jamaica, and Howard and Norwood, the Commodore, New York.

Indies were hardest hit.

Tom Gorman Returns

Tom Gorman returned to New York yesterday on the Ile de France. He had been in Europe for about three months, acting for picture interests in which Jos. P. Kennedy was concerned.

Gorman's trip is reported as very successful, throughout the European continent, over which he toured. Gorman resigned before leaving as eastern asst. divisional manager for Keith's, with the report at the time he intended to go to Hollywood.

CORBETT AND O'BRIEN

James J. Corbett and Neil O'Brien, minstrel, have joined for a vaude act to be booked out of the Pat Casey offices.

DeMille's Sketch as Short

Los Angeles, Jan. 8.

William DeMille will direct, for M-G-M, "The Man Higher Up," his own vaude sketch in which Theodore Roberts played. It will be a talking short.

Hobart Bosworth and Robert Edeson will be the only players.

Cantor-Delf Show Off

The new show that Harry Delf was to star in under Lew Cantor's direction has been called off until next season.

Jim and Betty Morgan Again

Jim and Betty Morgan have rejoined after a long stage separation to play Keith time.

Efficiency—Plus!

Los Angeles, Jan. 8.

A production executive of a picture house circuit came to the m. c. of one of the houses under his jurisdiction and requested the latter to refrain from smoking cigars during his act. He explained that the board of directors of the organization figured that the cost of 30 cigars a week could be saved if the m. c. stopped.

The latter stated that he had been smoking cigars in his act for 15 years and that the audience expected to see him with one in his mouth when on the stage.

So the production executive who is a stickler on keeping down production cost replied, "Can't you use a rubber one?"

SILVERS QUITS BAKER; "PLANT" FELT SLIGHTED

After an association of many years, temperamental differences, unusual in male combinations, have split the partnership of Phil Baker and Sid Silvers. The latter was Baker's stage box plant in theatres and ringside table "annoyer" when in nite clubs on floor entertainments.

Silvers' attitude is that he was slighted in the billing, climaxed by the financial episode at the Little Club, where Silvers allegedly was led to believe everybody was taking a cut in salary, accounted for the break. Silvers held that he later saw contracts calling for Baker at $2,000 a week in the Little Club. Actually Baker is receiving $1,500 a week. Silvers got $250 out of it.

Silvers is going to California, possibly into pictures. He has a yearn to write and has fashioned a flash act revue for Jack Curtis, the agent.

FOR NOVELTIES AND NAGS

But the Allan Fosters Not Agreed On the Nags—Allan Going Abroad

Allan K. Foster sails Jan. 11 on the "Metagama" from Nova Scotia to London to look over the British and Continental film field with a view to supplying terpsichorean presentation novelties. Foster is taking his family along for a month's vacation. He will, also, pick up some more horses, this time of the Irish breed.

Foster is quite a horse fancier and breeder at his rancho in Knowlton, Quebec. His periodic additions to his equine live stock is a moot topic between the Fosters, Mrs. F. figuring there are enough nags around the house.

"Just a Minute" In

The Phil Morris-Harry Green show, "Just a Minute," which closed Saturday in Boston, is back in New York with the auditors giving its hectic career the closeup.

The Havels, Arthur and Morton, under contract to the Morris and Green office, will play a few weeks of vaude in and around New York pending some settlement of their legit status.

Meanwhile Phil Morris is fighting an attack of flu at his Kew Gardens, L. I., home.

NEW MUSICAL SEXTET

Teddy King, formerly of the Diplomats and an m. c.; Les Stevens, former band leader and picture house m. c., and Gus Good, formerly with Frank Cornwell's Crusaders, have combined as the nucleus of a new versatile sextet.

It will be labeled King-Stevens Entertainers.

Bonomo Back to Orpheum

San Francisco, Jan. 8.

After 18 months in the Hollywood picture colony, Joe Bonomo is filling an emergency engagement this week at the Orpheum (vaude).

He may continue on the circuit.

Frank Mott Returns

Frank Mott, ordered to Arizona for his health three years ago, is back in New York contemplating a vaude comeback.

For the return he will team up with Frank Finnerty.

Henry Hull in "Weakling"

Henry Hull, legit, will enter vaude in a sketch, "The Weakling."

B'way Shows Want Comely Girls Who Can Sing Blues Without Faking

Broadway agents want girl blues singers more so than any other sort of talent. Hoofers, prima donnas, contortionists, snake dancers, ad lib artists, specialties and freaks of all description are 30c a ton. An ounce of hot blue melody is getting as rare as radium.

Producers continue calling always with the same message, "I've got everything I need but a pretty girl with a hot blue voice. Pay anything but get me somebody to stop my show."

Looking for a girl with the priceless combo is the discouraging task every booker in town is bent upon. Even the older dames with a scant suggestion of warm vocal cords are getting attention.

There isn't a band in New York without two to a dozen males with scorching lungs, but the hottest commodity at present is the gal with the broken tempo.

Scores of ensemble dolls are practicing with weak-sister voices at the behest of their managers, who hope to develop the adenoids to the golden pitch. Those who answer the description are under engagement.

One night club on Broadway has tried no less than fifty counterfeit blues applicants. The Street is gorged with imitators of blues stars but when it comes to putting over an original minor-noted score the plagiarists are throat-paralyzed.

Top money is offered female diaphragms with the punch necessary to make the grade.

Arrangers are going at top speed handing out clever interpretations of current numbers with little success in grafting quality to the voices seeking the "it."

Al Herman Slips in On Emergency Call

Al Herman got an emergency call and $1,000 from Keith's for this week at Toledo and Grand Rapids. He is subbing for Van and Schenck.

Van and Schenck had to call off the current week through Gus Van being advised in Cincinnati last week to visit his dentist, pronto. The boys may make their next week's engagement, at the Davis, Pittsburgh.

Herman had been holding out for his salary on the Keith time. The last time he played the circuit as a single, Herman received $650. Since then he has appeared in the picture houses at $1,000, with $1,200 his top in the film palaces.

Lately he was on the Keith time in a unit compiled by Charles Morrison, the agent. Morrison asked $3,500 to operate and Keith's turned it down, the unit breaking up.

Morrison is said to have booked Herman in his single turn at the new price.

GOLDER'S SAD NEWS

Learns of Brother's Death When Reading Newspaper

Lew Golder had a sorry breakfast yesterday (Tuesday) morning. While eating and talking with others at the table he chanced to pick up a morning paper. In it was an account of the death of Golder's brother, Dr. Frank A. Golder, 51, director of the Hoover War Library at Stanford University, Palo Alto, Cal.

Golder was prostrated after reading the account. It was the first he had learned of the death of his brother, ill for some time.

President-elect Hoover visited Dr. Golder at the hospital in Palo Alto before starting on his recent South American trip. Dr. Golder had been a university professor since 1908.

Publix After Names on Coast for Stage and M. C.

San Francisco, Jan. 8.

Charles Buddy Rogers will be the m. c. and stage attraction for the Granada (Publix) here commencing Jan. 18, when the house changes its opening day from Saturday to Friday. Rogers is the film actor.

It looks as if Publix has settled upon procuring names for its coast houses. Anita Stewart, former Vitagraph star, will follow Rogers at the Granada, with George Dewey Washington, colored, to go in there for an indefinite run.

Henry Busse will leave the Granada as Rogers goes in, with Busse moving to another Publix house, Metropolitan, Los Angeles. After two weeks south, Busse will move to Seattle for Publix.

Rubinoff on Par Stage

Dave Rubinoff, violin soloist and conductor of the Paramount, New York, pit orchestra for the past seven weeks, will be elevated to the stage as m. c. and director, supplanting Bennie Kreuger, who will return to Chicago.

Rubinoff landed in the Paramount pit after 35 weeks on the road in a Publix unit.

His m. c. contract with Publix will run for a year at a salary of $750 in New York and $1,000 on the road, with Publix permitted to send him on the road at will.

Mae Murray at $5,000

Mae Murray opens a Keith route Jan. 13 at Proctor's 86th St. with the 58th and Hippodrome to follow. The film star's vaude salary, according to report, is $5,000.

Booked through Charles Morrison.

SAMMY COHN FOR PUBLIX

Los Angeles, Jan. 8.

Sammy Cohn, who recently finished a two-year contract with Fox, opens as a permanent feature at the Oriental, Chicago, for Publix.

Cohen goes in Jan. 12.

Warners' B'klyn Studios Starting on Shorts

The Brooklyn studios of Vitaphone is doing some intensive talking short production with a view to bettering the standard of things. During the past week, Eddie Lambert, Violinsky, McKay and Ardine, Jack Goldie and others have been "taken." Trouble of Vita's past standards is blamed on poor material available on the west coast, most of it coming off the Orpheum. The circuit, for a time, also objected strenuously to acts making talking shorts.

Al Lloyd, formerly of Caverly and Lloyd, is booking material for Warner's, coming from the coast with Bryan Foy, Murray Roth, et al. Foy is returning to the coast with Roth in charge in the eastern studio.

Pitchers' Two-Act

Jess Petty and Al Mamaux, both pitchers, are the latest ball playing-acting combination for vaude, opening for Keith's this week at the Prospect, Brooklyn.

Petty was Brooklyn's star southpaw until traded to Pittsburgh last fall. Mamaux, in vaude before, has been out of the major leagues for several seasons, now with the Newark Bears of the International League.

ANITA STEWART ON STAGE

Los Angeles, Jan. 8.

Anita Stewart, veteran screen ingenue, semi-active during the last several years, has been booked by Publix for one week at the Granada, San Francisco opening this Saturday.

Booking made through William Morris agency and in the nature of a try out for the former star.

BYAL AND EARLY REUNITE

Chicago, Jan. 8.

Carl Byal and Jubal Early, both singles, have reunited as a team, after separation of four years.

Keith's Wants Duncans

Negotiations are on between Keith's and the Duncan Sisters, with no dates set as yet. Salary dispute reported holding up the booking. Keith's is dickering direct through Earl Saunders.

Miss Joy's Coast Start

Leatrice Joy, entering vaude in a sketch, opens for Keith's Jan. 20 at the Orpheum, San Francisco, with an eastern route to follow.

KEITH RULES FOR AGENTS

5% COMMISH ONLY PAID BY ANY ACT

R-K-O President Brown Deals Fairly with Agents' Committee, but Adamant on "No Gratuities"—Agents' Association Draws Up Internal Working Regulations for Themselves Subject to Approval

ACTS REPRESENTED

Agents and Acts

No Keith agent is permitted under any circumstances or for any reason to receive or accept in any way or manner over five per cent. commission from an act booked by the agent.

This five per cent. commission is deducted from the act's salary at the playing theatre, and received by the agent through the Vaudeville Collection Agency, at a nominal charge to the agent for service.

A violation of this rule will involve the agent and act with the Keith office, with the penalty for the agent expulsion.

An act playing for Keith's may change agents by notifying his present agent, if for good cause. Provided his present agent doesn't agree with the act on cause and declines to give the act a release, the agent must immediately report the matter with his reasons to the agents' association's board of arbitration, and the act not receiving the release may make a complaint to the same board.

An act leaving the Keith Circuit to appear elsewhere may, upon returning to Keith's, select any agent to represent it, regardless of who his previous Keith agent may have been, or the length of time away from Keith's.

Keith agents found Hiram S. Brown, the Radio-Keith-Orpheum president, to be fair but firm when in a three-hour conference with him Monday afternoon in the Keith offices. An unalterable stand Brown stood upon is that no Keith agent shall charge or receive from an act over 5 per cent. commission. Various reasons advanced by some of the agents present to have Brown ease up on the point were futile; Brown was adamant on that angle.

Besides the president were present of the Keith staff John Ford and Ted Lauder. The committee selected by the agents by vote held Charles Morrison, George Godfrey, Manny Manwaring, Charles Bierbauer and Charles B. Maddock. Maddock appeared merely as a representative of the Keith producers and so announced himself.

In addition a Variety reporter was present. He explained that since the vaudeville actor has no organization and is intensely interested in the matter of commission, among other things, that the reporter had requested of Mr. Brown permission to attend the conference as the unofficial representative of the actor.

Mr. Brown asked the committee if any objected to the reporter's presence. None did.

The meeting started at 2 and ended at 5. Mr. Godfrey spoke for the agents and Mr. Brown did the main talking for Keith's, although the conversation often became general.

Eleven Clauses

The committee in meeting with the members of the Keith's agents' association had drafted 11 clauses, all affecting the internal business of the agents in their relations with Keith's and the acts themselves. These were read, piecemeal, analyzed and in several clauses Brown suggested amendments. With the clauses to be revised and submitted to the president, with his approval they will become the rules and regulations for the conduct of Keith agents.

One of the clauses provided for a Keith agent when "discovering" or "making" an act, to be permitted to charge the act 10 per cent. commission, additionally to the 5 per cent. Keith's charges, making the gross 15 per cent. A principal reason advanced for this was that the agent devotes more than the usual time to the development of the new turn, and also might invest money in wardrobe or scenery.

That was when Brown went stone wall. In the matter of other clauses, Brown had shown a more thorough knowledge of the Keith office conditions than he had been credited with knowing so shortly after his installation as president of R-K-O Jan. 1. He also had agreed to revisions in other instances, displaying an unusual fairness for Keith agents to receive, and at the same time apparently giving thought to the interests of the actors. But on the 5 per cent. only commission Brown could not be budged.

No Loop Holes

Brown informed the committee that Keith's had decided to abolish the surcharge by the Collection Agency from the agents; that it had done so because he had understood that the actors were against it as an extra expense to them through giving the agents an amount to equal that deducted by the Collection Agency, and that he did not intend that the action taken in the best interests of all, as he thought, should be mitigated by loop holes.

However,, Mr. Brown added, if an agent should come to Keith's and display an expense account for a new act that would be approved by the act, Keith's would permit a weekly deduction with the act's consent of a sufficient amount from the act's salary to reimburse the agent for his outlay, meanwhile the agent to continue on the 5 per cent. commission basis only.

No Out

Brown gave the agents no out on the 5 per cent. thing, making it positive, as previously reported in Variety, that any Keith agent securing more than 5 per cent. from an actor for commission would be summarily expelled from the Keith floor. Brown also intimated that an act found presenting an agent with a bonus or present of any kind for any purpose whatsoever would have to do some tall explaining to the Keith executives.

From street accounts the Keith agents have been divided the past two weeks over the matter of the straight 5 per cent. commission. Hungry to have the Collection Agency take removed for years, when it occurred through Brown's announced action, some of the Keith agents thought it was an opening to double up; they would take the 5 and also the side money.

There are around 100 Keith agents in New York, including the assistants and second assistants. Some of these underlings are in agencies heretofore favored by the Keith office, they having received the full 5 or 4 or 3 per cent. from the Collection Agency. Those fellows figured their income would not be materially increased by the Collection Agency paying the full 5, and that only those agents priorly getting 2½ would greatly benefit.

Ducking Agents

This situation among the agents had reached the point where some had refused to sign a petition directed toward Keith's in gratefulness, in which they pledged themselves not to charge over the proper five. Through the refusal to give their signatures, the agents agreeable to five and no more could not forward the petition without exposing those who would not sign it.

Keith agents had met two or three times before Monday. The clauses agreed upon had been arrived at after some prolonged wrangles by them. One clause provided for a board of arbitration within the agents' association, with this board to decide all controversies. It was stated by the agents' committee that the records of the board of arbitration would be open to the Keith office executives and to the trade papers.

A clause making it obligatory for an act before changing agents to secure a clearance from his previous agent was voted down by Brown as unfair to the act. He said that was more properly a matter for the arbitration board, if an agent refused to give a clearance. It was decided that an act with cause desiring to change Keith agents and refused by his current agent might appeal to the board of arbitration. A proviso in connection is that the agent refusing the act's request to change must immediately file a notice with the board of his refusal and the reason for it, while the act refused may also complain to the board, asking for a decision.

Protecting Acts

Mr. Brown was advised that acts seldom wish to enter a complaint in connection with their bookings. He seemed to sense that that might be so. When another clause stated that an act leaving Keith's to play elsewhere must be away a year before being able to select another agent upon returning or else go back to the agent booking it when leaving, Brown decided that there should be no time limit; that when an act left Keith's and later returned it would be free to choose any agent.

Some talk cropped up of outside or independent agents who might book with Keith's, directly or through a Keith agent, if the inde agent had an act under contract. This brought up the matter of placing acts under contract. Again Brown made a fair concession. He stated that if an agent wanted to tie up a new act without taking the risk of furnishing the time contracted for, if the agent would submit the act to Keith's and it was acceptable, Keith's would assume the risk of the contract.

Some while was devoted to expressions of the differentiation of an agent and producer, also if it were proper for a producer to book other acts than his own. Brown made it plain he wanted to give everyone a break, agents, producers and acts. He seemed receptive, and on his own side suggested to the agents that they set out the agents' views on all pertinent questions not settled at the meeting in writing.

Inside Stuff

Brown rather startled the agents by stating he holds a sheaf of letters from certain agents asking and demanding money from their acts.

"One agent," said the president, "has written an act constantly demanding money. In one of the letters the agent says:

"I can't get you any more work until you pay me what you owe me."

Brown added he wanted to recognize the importance of the agents to Keith's, but he left the impression that the attempts to confuse him made by some of the agents before the Monday meeting and the seeming effort to take advantage of his affableness had not entirely pleased him.

To a remark made by one of the agents, he stated:

"Wait until I know the agents better. Just now I like some of your looks and the way some of you do business, but there are others." He referred to the body of agents. It could have been suspected from the remark that the R-K-O president has got the finger on most of the bad boys among the agents.

Ford, when speaking, upheld his previous theories, it being well known since Ford became the Keith general manager that he has stood against all wrong practices. Lauder had little to say.

It must have or should have been a pleasant afternoon for the agents. Their reception was cordial, while they were treated and listened to as business men of the Keith organization.

Harry Pincus Agenting

Harry Pincus, Loew booker, will return to the agency field Jan. 15 with a Loew franchise.

Pincus has been associated with Loew's vaudeville since 1910. He was a franchised agent before turning booker three years ago.

HURT AT COUNTRY CLUB

Helen O'Shea and Dancers in Auto Accident

Helen O'Shea and Dmitri and Dulcie, appearing in a show at the Hollywood Country Club in Birmingham, Ala., were injured in an automobile accident last week when the car they were in, owned by Clyde Nelson, of the country club, was hit by another automobile.

Miss O'Shea received cuts on the head and Miss Dulcie suffered injuries which sent her to the hospital in Birmingham and kept her there several days.

Miss O'Shea, Dmitri and Dulcie, June Harrison and Miss Harriet had been sent to the Hollywood Country Club by Lou Irwin to appear for New Year's eve.

Dave Steinhardt, Atty., Wanted by the Police

David Steinhardt, the lawyer, is sought by the New York police at the request of the U. S. Attorney in New York, on the charge of converting moneys in his possession as a receiver in several bankruptcy proceedings. Amounts named as missing are variously put from $50,000, up. Steinhardt was appointed receiver in about 15 proceedings.

With offices at 1531 Broadway and living at 169 West 87th street with his wife and children, Steinhardt has been a Times Square lawyer for several years. He has been known as a theatrical lawyer, and attorney for the N. V. A., though no funds of that society are reported involved. Other than the N. V. A., Steinhardt's theatrical clientele was limited.

Last November Steinhardt ran for Congress in the 19th New York district on the Republican ticket against Sol Bloom. He was overwhelmingly defeated.

U. S. Attorney Tuttle labeled Steinhardt as a fugitive from justice when the police could not locate him Monday. Tuttle will ask for a federal indictment against him.

Soph Admits Marriage And Pan Alterations

Chicago, Jan. 8.

Stopping off here last week to have a few alterations made on her pan before blowing to Los Angeles for talkers, Sophie Tucker, last of the rod hot mothers, confirmed reports that she had married A. Lackey, New York dress merchant, Dec. 14 in Newport, Ky.

Soph described the operation, performed by Dr. Henry J. Schireson, as "just a little fat and loose skin off the face." The new hubby, she says, is 38 and lives at the Park Central hotel in New York.

That galvanizing of fat and loose skin is strictly business, the bride claims. She has to look younger for pictures.

Lackey had not been married previously. Sophie has a 1903 ceremony and 1913 divorce from Louis Tuck, and a 1917-20 period with Frank Westphal on the books. Her son, Bert, is 22.

Leopold Walks on Lewis

Bert Lewis finished out the week at Loew's Bedford, N. Y., as a single when his partner, J. Walter Leopold, left him flat for the midnight show on New Year's Eve. Leopold, formerly partnered with the late Emma Carus and the comedienne's widower reunited with Lewis after being separated for 12 years.

Johnny Hyde of the William Morris agency had the Lewis-Leopold combination booked.

Webb-Hay and Pianists

Clifton Webb and Mary Hay, in a new act, open at the Palace, New York, for the week of Jan. 13-20.

Phil Ohman and Victor Arden, piano team, will accompany the dancers.

Ma-in-Law Socked, but Topeka Cops Lenient

Topeka, Jan. 8.

A mother-in-law cannot get her son-in-law arrested for assault unless her face shows the result of a slough in the jaw, Topeka cops ruled. In consequence, Dainty June, star of the Dainty June dance revue, has a perfectly good husband but no job, and the act didn't keep its Kansas City date this week.

Seems Ellen June Hovick, 17, has had a romance with her dancing partner, Weldon Hyde, for several weeks, and the pair had married all unknown to mother, Ruth Hovick, at North Platte, Neb., Nov. 30, two members of the company acting as witnesses. Saturday night after the last performance at the Jayhawk here, son-in-law thought it was time to tell mother-in-law. Immediately she besought the cops to arrest him. When he showed a marriage certificate, the cops demurred.

They left the police station still arguing. An hour later a call came to cop station by sis-in-law stating, "Now you've got something to arrest him for. He just socked mother in the jaw."

Son-in-law and his bride had left when the officers arrived. They looked ma-in-law over and didn't try to stop the escaping pair, as they could not be sure that any sock had been landed.

With what was left of her company and minus Dainty June, Mrs. Hovick chartered a motor car for El Paso, cancelling Kansas City and other engagements.

The whereabouts of the newlyweds is still unknown.

CHARLES COHEN NABBED

Former S&D Man Pinched by Wife For Non-Support

Rochester, N. Y., Jan. 8.

Known as Dapper Charles Cohen, Mrs. Esther Cohen, his wife, through a detective agency, located him here and had Cohen pinched on a non-support charge.

Mrs. Cohen says her Charlie besides leaving her flat spent the $14,000 that had been left by her first husband, Joseph J. Fisher of New York, a clothing dealer.

Her second hubby, Charlie, is also in the clothing business here, as a salesman. Before that he was a song and dance man in vaudeville, also leaving vaude flat.

Gladys Kent's Annoyer

New Britain, Conn., Jan. 8.

Police of this city are looking for an Al Parta on annoyance charges placed against him by Gladys Kent. Miss Kent, at the Palace last week, admitted that Porta was a former suitor of hers and she said while doing her act he kept annoying her from a box seat.

Later he called the hotel where she was stopping. Thinking he would come to the hotel and attempt to see her Miss Kent called on the police to arrest the man. But he failed to put in an appearance.

Moran and Mack's Feb. Start

Los Angeles, Jan. 8.

Moran and Mack, signed by Paramount to make two feature length talking comedies, are due in Hollywood early in February.

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New Warners Booking Office Sets Open Door Policy for Agents

All but one of the 20-odd Stanley and Stanley-Fabian vaudeville theatres booking through Keith's (fifth floor) are due to withdraw at the end of this week at the opening of Warner-Stanley's own booking office under the Warner-Stanley merger.

The house probably remaining with Keith's will be the Regent, Paterson, N. J., jointly owned by both Keith's and Stanley. A second partnership house, Earle, Philadelphia, goes over to Warners on a split fee basis with Keith's.

Brief negotiations between Keith's and Eddie Darling involving Darling's return to the former's booking floor threatened to break up Warner's strong vaude booking triumvirate and lasted until late yesterday (Tuesday), but were finally declared off by Darling. The return of Darling to the post he resigned from last summer was suggested by Ted Lauder, Keith's booking head, with Lauder also making the offer to Darling upon sanction from higher up.

Warner's originally planned booking staff of Lew Golder, general booking manager; Eddie Darling, booking talking picture talent, and Harold Kemp, booking the vaude, will be intact when the new office opens. Golder and Kemp have signed their contracts, from reports, while Darling's has been held up pending the Keith deal going over, but in all probability will be signed before the end of this week.

Skouras Supervising

On Kemp's vaude book will be the 18 houses in northern New Jersey and vicinity he now books through Keith's as direct booker for Stanley; 10 in the neighborhood of Philadelphia, including the Earle; Davis, Pittsburgh, now booked by Wayne Christie (Keith's); three indie houses booked direct by Acme (Stanley) and the Stanley company's 10-week circuit of picture houses in the east.

All, including supervision of Darling's film bookings, will come under the direction of Spiros Skouras, Warners' theatre head.

For the time being the Warner-Stanley agency will make its quarters in Acme Booking office, Bond building, and later on may transfer to the Warner building on West 44th street.

Policy of the Warner-Stanley agency call for no restrictions regarding agents, with all bona fide agents eligible to place acts and the office also booking direct where necessary.

Salaries Distinct

A notice posted in the Keith office advises that salaries set on the sixth floor have no weight on the fifth (pop priced) floor, and vice versa. The order is expected to eliminate recent disputes over salaries when acts are routed from sixth to fifth floor-booked houses.

The customary individual salary meetings by both floors still prevail, with bookers from either floor permitted to go up or down for the purpose of sitting in.

LOEW AGENTS' IDEA

May Follow Keith Agents in Organizing Themselves

Though lacking a motive, there is considerable talk of Loew vaude agents organizing for their own mutual protection in a manner resembling that adopted recently by Keith's agents.

The still existing but seldom active Loew Agents' Association is benevolent. At the last election about two years ago the Loew agents named Sammy Baerwitz president. Since that time the organization has conferred on few occasions for benevolent purposes and to regulate distribution of charitable funds.

In the matter of collecting commissions Loew agents are not protected by the circuit or through a central collection bureau, as are the Keith agents, but there is considerably less internal strife among Loew agents than in the Keith office, now as always in the past.

Pushes Out Vaude

Vaude is out at the Star, Pawtucket, R. I., with dramatic stock by Merrill Madden displacing.

Madden's support includes Lillian Merchal, William Townsend, Ann Athy, Theresa Colburn and Richard House.

Burton & Hastings Split

Burton & Hastings have dissolved their vaude agency partnership.

H. B. Burton has aligned himself with Harry Shea, while Ben Hastings has returned to vaudeville.

CHICAGO AGENTS CAN BOOK IN NEW YORK

Chicago, Jan. 8.

Local Keith agents booking through the Association are said to have been advised by Ben Piazza, following his return Sunday from New York, that they are privileged to book their acts only in the New York Keith offices, when in that city on a brief visit.

Eastern Keith agents while in Chicago usually ply their trade on the Association floor. As a reciprocal move, Piazza, from accounts, secured a similar concession for the Chicago agents, not abusing it, when in the metropolis.

Rogers' Co. Stops at Palace in New Orleans

New Orleans, Jan. 8.

Palace Theatre here closes Jan. 18 and after 12 disastrous weeks with the Harry Rogers Musical Comedy Company. Rogers had leased the house from Radio-Keith-Orpheum for the run. When the losses mounted above $18,000 he gave two weeks' notice.

The Palace was at one time the most profitable vaudeville theatre in the South, but the major picture houses spelled its doom. There is a report around Radio-Keith-Orpheum is seeking to sell the Palace, with the asking price said to be $250,000.

Bookers Must See Acts

Keith bookers in New York must see the new acts, says Hiram S. Brown, president of Keith's.

Mr. Brown made the statement while conferring with a committee of agents Monday. He probably made a mental note, not having a pad handy.

Preparing Two Turns

Keith's production department has two acts in preparation, one a band turn headed by Henry Bergman.

Other is a three-act including Tad Tieman, Pinkey Dees and a girl to be engaged.

Mt. Vernon Sticks to Vaude

Proctor's, Mt. Vernon, N. Y., scheduled to scrap vaude for sound, will stick to present vaudfilm policy.

Fred Curtis' Case Hearing

Fred Curtis, New York vaude agent, in jail at Goshen, N. Y., where he was sentenced on a charge of forgery, is having his case reopened Jan. 14.

Attorney Egan of Goshen has been engaged to represent Curtis in his new trial.

Orpheum Circuit Now

BILLY HIBBITT and MARIE HARTMAN

Are Booked Solidly by

Dec. 24—Orpheum, Winnipeg, Can.
Dec. 31—Grand, Calgary, Can.
Jan. 7—New Orph., Vancouver, B. C.
Jan. 13—New Orph., Seattle, Wash.
Jan. 26—Orpheum, San Francisco, Cal.
Feb. 3—New Orph., Los Angeles, Cal.
Feb. 16—Orpheum, Oakland, Cal.
Feb. 23—Goldengate, San Fran., Cal.
Mar. 3—Hillstreet, Los Angeles, Cal.
Mar. 17—Henn. O., Minneapolis, Minn.
Mar. 24—Pal. Orph., St. Paul, Minn.
Mar. 27—New Orph., Sioux City, Ia.
Mar. 31—Orpheum, Des Moines, Ia.
Apr. 3—Capitol, Davenport, Ia.
Apr. 7—Pal. Orph., Milwaukee, Wis.
Apr. 14—Palace, Rockford, Ill.
Apr. 17—New Orph., Madison, Wis.
Apr. 21—State Lake, Chicago, Ill.
Apr. 28—Palace, South Bend, Ind.
May 1—Orpheum, Champaign, Ill.
May 5—New Grand, Evansville, Ind.
May 8—New Orph., Springfield, Ill.

These are our bookings until May. For further bookings, see next week's advertisement.

The Reason

MARIE HARTMAN

A Real Comedienne

with

BILLY HIBBITT

A Perfect Foil

Rep.: JULES DELMAR
CHARLES BIERBAUER

ANOTHER RETURN ENGAGEMENT

for

ADDISON FOWLER AND FLORENZ TAMARA

This Time at the PICCADILLY HOTEL, LONDON

(For one month, starting Jan. 14)

Also DOUBLING at the ALHAMBRA and COLISEUM

ENGLAND'S FINEST VARIETY THEATRES

To Be Followed by RETURN ENGAGEMENTS ON THE RIVIERA

Bookings Arranged by HARRY FOSTER AGENCY, London

THE FAMOUS DANCING TEAM OF

JOHN GIURAN AND LA PETITE MARGUERITE

IN A SENSATIONAL REVUE

With SENOR VLACY

And FIVE PREMIERE BALLERINOS

JOHN BURNS, Musical Director

THIS WEEK (JAN. 6) KEITH'S PALACE, NEW YORK

Direction KELLER & GODFREY

Thanks to MR. BILL McCAFFERY

Theatres Proposed

Baltimore—Owners, Dunbar Amusement Co. Architect, J. F. Dusman, 213 N. Calvert street. Policy, pictures.

Chicago—(Also stores and billiard hall.) Owner, E. E. Benesch, 3327 Fullerton avenue. Architect, R. G. Wolff, 410 N. Michigan avenue, Chicago. Policy not given.

Chicago—(Also stores and offices.) Owner, David Nidetz, 3723 Wilson avenue. Architect not selected. Policy not given.

East Chicago, Ind.—(Also hotel, stores and offices.) $600,000. Owners, Sendak Bros., local. Architects, Newhouse & Barnham, Chicago. Policy not given.

Emporia, Kans.—$225,000. Owner, J. A. McClure, local. Architects, Boller Bros., Kansas City, Mo. Policy not given.

Gloucester, N. J.—$200,000. Owners, Gloucester City Amusement Co., Camden, N. J. Architect, Wm. H. Lee, Philadelphia. Policy, pictures.

Green Bay, Wis.—(Also stores.) Owners, Appletown Realty Co., care architect, United Studios, 14 W. Lake street, Chicago.

Laurelton, N. Y.—(Also offices and stores.) $150,000. Owners, Goldberg & Son Construction Co., 290 Avenue I, Brooklyn, N. Y. Architect, A. E. Allen, Jamaica, N. Y. Policy not given.

Marshalltown, Iowa—Owner, Dr. R. S. Rossman, local. Architect withheld. Policy, pictures.

Montpelier, O.—$30,000. Owners, A. E. Kaufman & Son, local. Architect not selected. Policy, pictures.

New York—(Mansion) (also office building.) $3,000,000. Owners, Fox Film Corp. Architect, Walter W. Ahlschlager. Policy not given.

Pratt, Kans.—(Also stores.) $75,000. Owner, C. Barron, local. Architect, S. S. Boight, Wichita, Kans. Policy not given.

Rochester, N. Y.—$75,000. Owner, R. S. Converse, local. Architects, Phillips & Scranton, same. Policy not given.

Southampton, N. Y.—$175,000. Owner, corporation forming. Architects, Schlanger & Ehrenrich, New York City. Policy not given.

Southampton, N. Y.—(Also stores) (alterations.) $50,000. Owner, Sidney Allen, local. Architect, P. D. Ruehl, New York City. Policy not given.

Baltimore, Md.—$200,000. Owner Lyndhurst Corp., care F. H. Durkee, 1349 N. Gay st. Archt'l plans, private. Policy, pictures.

Connersville, Ind.—$70,000. Owner, Auditorium Co., Axel Pierson & Geo. Ansted, Connersville. Archt., C. E. Werking & Son, 307 American Trust bldg., Richmond, Ind. Policy not given.

Mt. Healthy, O.—$100,000. Syndicate forming, care C. Wittekind, Melvin Circle. Archt. not selected. Policy not given.

New York—(Also stores) $1,250,000. Owner, Highbridge Realty Co., 1540 Broadway. Archt., T. E. Lamb, 644 8th av. Policy not given.

Philadelphia—Owner, J. A. Nolan, 64 E. Church Lane. Archt. withheld. Policy, Realty Co., 355 5th av., Pittsburgh. Archt., Mortimore Freehoff, 415 Lexington av., N. Y. C. Policy not given.

West Allis, Wis.—(Also stores and offices) $200,000. Owner, Point Realty Co., S. Novak in chrg., 5401 National av., West Allis. Archt., U. F. Peacock, 445 Milwaukee ave., Milwaukee. Policy not given.

Wichita, Kans.—$40,000. Owner, Stockman & Hartman Co., 3700 E. Douglas, Wichita. Archt., Boller Bros., 114 W. 10th, Kansas City, Mo. Policy not given.

Ventnor, N. J.—$200,000. Owner, care Wm. Freihofer, 20th and Indiana ave., Philadelphia. Archt., Magaziner, Eberhard & Harris, 603 Chestnut st., Philadelphia. Policy not given.

DROP IN AT THE STATE, NEW YORK
THIS WEEK (Jan. 7)
and see those 2 girls in tan
BARR and DAVIS
You'll know then why they are considered one of Vaudeville's best singing acts.
Direction: MEYER B. NORTH and JOE FLAUM

Mack's Net Loss

In addition to a loss of $160 for expenses, Bill Mack, the Loew agent who, with his wife (Regal and Mack), played a gag first half date at the American for Marvin Schenck, was out $24 on collect wires received during the three days.

They were all from the mob, some offering him further time and others just reading, "How does it feel to receive a collect wire from your agent? Love and kisses."

The only prepaid wire Mack received was from Lew Golder, but Lew claims his stenog sent it that way through force of habit.

In all, minus the $40 salary for the three days, it cost Mack $184 to ride the American elevator between flops upstairs and down.

Piazza Adopts 10-Point System for Chi Bookings

Chicago, Jan. 8.

Ben Piazza, of the R-K-O western offices, has announced that all houses booked out of Chicago will adopt the 10-point system this month.

This system calls for Wednesday and Sunday openings. Idea is based on a percentage division of a theatre's average weekly gross, with 3/10 figured to be taken in Sunday, 2/10 Saturday, and 1/10 each for the other five days.

Sunday-Wednesday openings provide an equal division of points on a week.

"EVA" REJECTED

Condensed version of "Eva the Fifth," by Kenyon Nicholson and John Golden, which had a Broadway run under Golden's production, has been rejected as a vaude act by Keith's after a showing.

Golden also handled the rewriting and production for vaude. The players were Buford Armitage, Nina Mack and Lois Shore.

Keith's Hip Will Be Sold—Big Offer Now

Life of the old New York Hippodrome may be cut short if the intentions of Keith's to sell the property are carried out.

Keith's purchased the property for about $4,000,000. It was built in 1910 at a cost of $2,000,000. In selling there is a chance for Keith's to reap a greater profit than is possible through operating.

Keith's purchase was another partnership, in conjunction with Harry Black, of the U. S. Realty Company, who thought enough of the theatre and site to buy it from his own company.

Plans for wiring the Hip are being held up, with a possibility it will be the only New York Keith theatre not wired, pending the probable sale. An offer of $5,000,000 has been reported offered for the property.

Voegtlin Back at Hip

Walter Voegtlin, producer of the New York Hippodrome's stage spectacles for many years, has been engaged by Harry MacDonald, manager, to stage a prolog for "Wings" (Par), booked as the Hip's feature film week of Jan. 13.

Voegtlin started at the Hip when it opened 25 years ago. In following years he staged "Wars of the World" and other Hip spectacles that became famous.

PAN'S OPEN WEEK

With Calgary, Canada., Ont. (leaving a week open), the Pans shows will now play Minneapolis, Regina (three days opening Saturday), Edmonton (three days opening Thursday), Spokane, Seattle, Vancouver, Tacoma and Portland.

A. & H. OFF UNION SQ.

San Francisco, Jan. 8.

Ackerman & Harris will vacate the Union Square theatre downtown. Hereafter the firm will devote attention to the El Capitan and their neighborhood houses.

Re-United
BYAL and EARLY

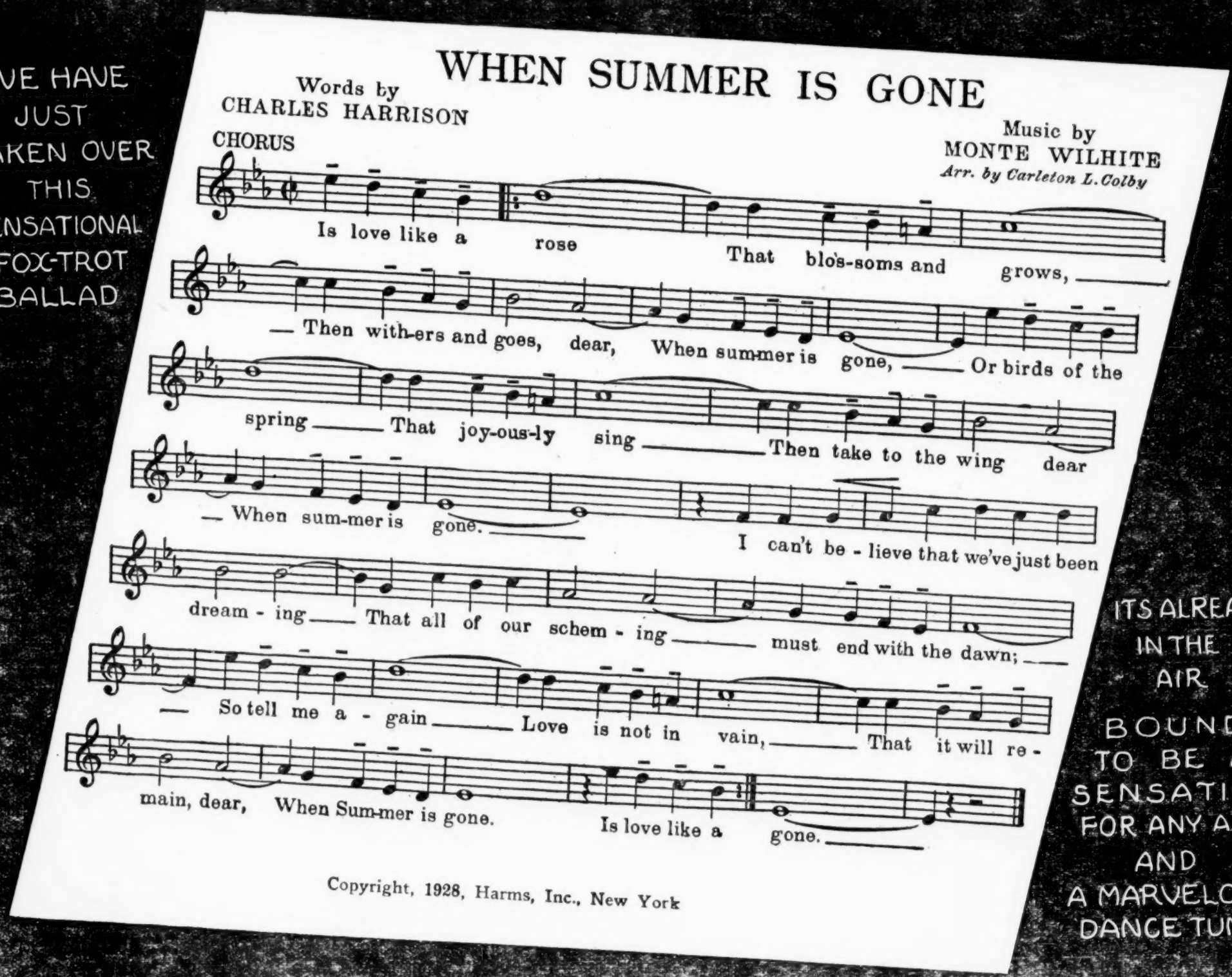
BOOKED FOR ENGLAND
ABE
LYMAN
AND HIS ORCHESTRA
DOUBLING
Palladium Theatre--Kit Kat Club
The International Headliner—Booked by the WILLIAM MORRIS OFFICE
Thanks to LAWRENCE SCHWAB and FRANK MANDEL for a most successful solid year run in their incomparable all hit musical show
"GOOD NEWS"

TO START THE NEW YEAR RIGHT,

THE GREATEST BALLAD IN YEARS

WHEN SUMMER IS GONE

WE HAVE JUST TAKEN OVER THIS SENSATIONAL FOX-TROT BALLAD



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ITS ALREADY IN THE AIR

BOUND TO BE A SENSATION FOR ANY ACT AND A MARVELOUS DANCE TUNE

WRITE OR WIRE MOE KRAUS IN CHARGE OF OUR PROFESSIONAL DEP'T.

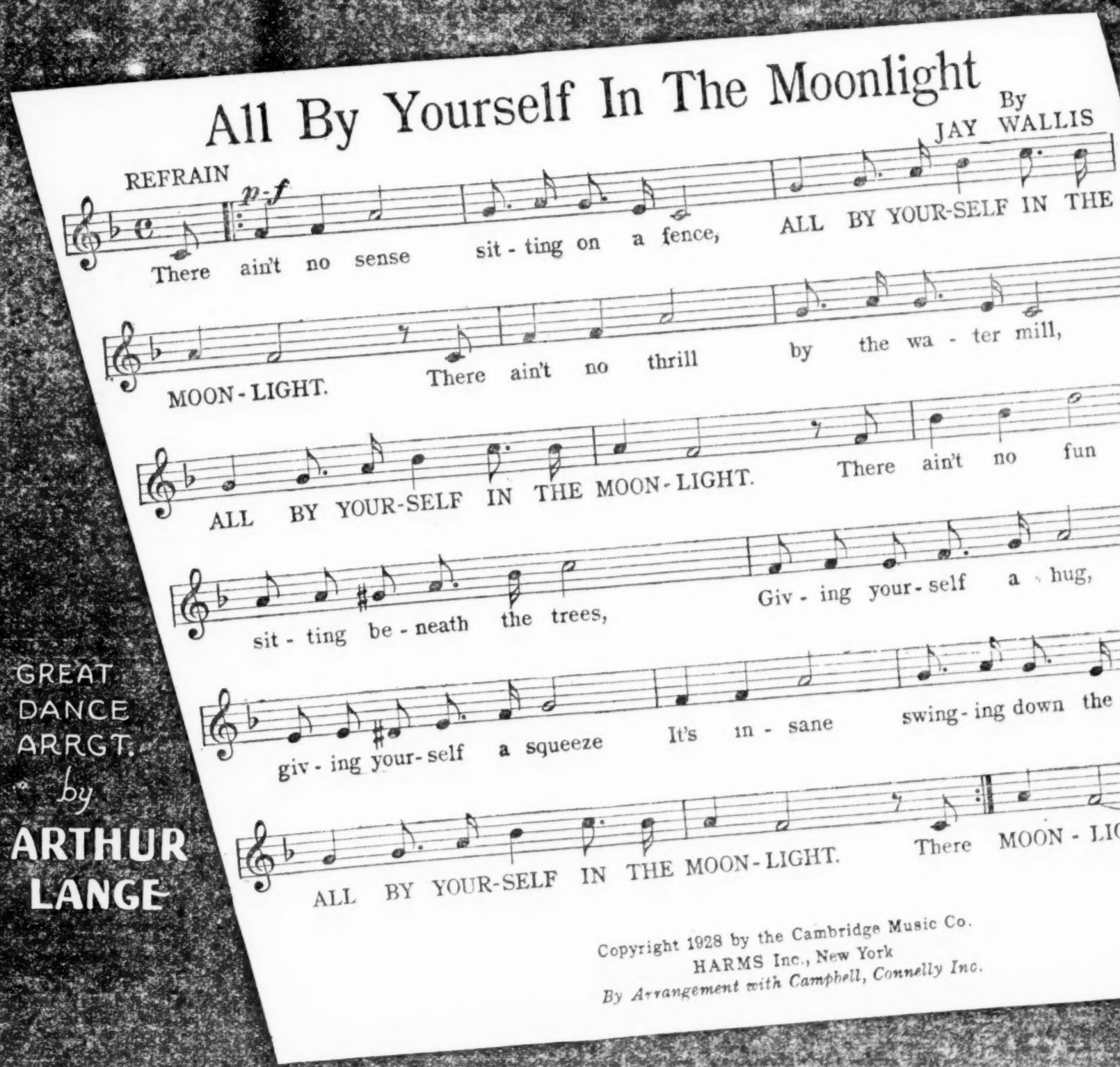
HARMS Inc. - 62 W. 45TH ST. - NEW YORK, N.Y.

BOSTON - 228 TREMONT ST. PHILADELPHIA - 1118 CHESTNUT ST. CHICAGO - STATE LAKE BLDG.

WE OFFER YOU 2 SMASHING HITS

ANOTHER "SHOW ME THE WAY TO GO HOME"

ALL BY YOURSELF IN THE MOONLIGHT



LOTS OF EXTRA CHORUSES

SPECIAL VERSION FOR MASTER OF CEREMONIES

GREAT DANCE ARRGT. by ARTHUR LANGE

WILL ROCKWELL IN CHARGE OF ALL ORCHESTRA ACTIVITIES

HARMS Inc. - 62 W. 45th ST. - NEW YORK, N.Y.

MINNEAPOLIS - 252 PANTAGES BLDG. LOS ANGELES - 602 MAJESTIC THEATRE BLDG. DETROIT - 457 W. FORT ST.

HARRY HOWARD

BORN TO BE LAUGHED AT

On board S.S. Berengaria

EN ROUTE TO LONDON

BY RAIL

BORNE

By the S. S. Berengaria

TO BE LAUGHED AT IN LONDON

We Shall See

PALLADIUM JAN. 15

Inside Stuff—Vaudeville

Friends over here and in London told the Duncan girls before they opened over there in "Topsy and Eva" not to venture it too early this season, but to look around first and then pick their spot. The girls put on the show and it cost them $40,000.

The Duncans got a peculiar idea; that they could not continue to get their vaude or picture house salary over here. It ran to between $5,000 and $8,000 or more weekly, according to whether they played on a flat salary or percentage and where. With that in mind they wanted to remain away from home for a season.

And show business over here starving for names!

Keith's has at last gotten a better break on pictures for the New York Hippodrome where second runs are now being played. Where the house had to play mostly Universal or independent pickups, the new second run bookings are more staple.

Late seconds started with "The Outcast," followed by "Submarine," and Clara Bow in "Three Weeks End" current.

Efforts continue in the Keith office to force its agents to collect acts from their lists for the Sunday night free show at the N. V. A's. $3 banquet each Sunday evening for salesmen and their out of town buyers, mostly. It is quite evident the acts do not take kindly to these orders and very few pay any attention to the agents' requests. The orders to the Keith agents appear to be issued by W. J. Sullivan. Sullivan for years has been the "benefit" procurer, lining up acts for any old sort of a "benefit" someone in the Keith office wanted to look pretty about.

John Ford of Keith's about three months ago ordered a discontinuance of the N. V. A. thing, on the ground that the Sunday night free show meant nothing to anyone excepting the actors, to whom it was an additional hardship. This is now more acute since the Keith houses in New York open their week's bill Sunday, obliging the acts to do an extra show without pay as a plug for nothing. The lay off acts hanging around the N. V. A. week in and out do not seem to be called upon for the Sunday giveaway.

Of late Ford's instruction has been disregarded seemingly, with Sullivan doing his stuff again. By whose authority Sullivan does it someone besides Sullivan is very careful to conceal.

With Hiram S. Brown and Mr. Ford attempting to alleviate conditions in Keith's which have oppressed actors for years, this N. V. A. benefit bunk is greatly injurious to the good will Messrs. Brown and Ford are seeking to build up.

A picture house m. c. in Chicago, talking over a new contract with raise in salary that was to be given him following expiration of his old contract within a month, demanded that his wife, also a performer, be engaged to assist him on an eight-week contract. He was let out before his contract expired.

Acts playing the Loew time who have been given a talking short date by the M-G-M sound film studios in New York have made no protest against working all night to get the subject finished. This far into the night gag is reported as necessary through the desire of the Loew interests to get enough of the acts through with their shorts so that the list can be extended considerable ahead of the schedule.

The former representative of a vaude circuit in Chicago, discharged several months ago, lost that job through too much betting on the horses. He is now running a racing handbook to repay his former employer.

Memphis, as expected, is now vaude jammed. The overseating is occasioned by the recent opening of the new Orpheum there playing Keith bills. A six-day town, Memphis has been impossible for years. The former Orpheum was destroyed by fire. That let the Orpheum circuit out nicely, but Marcus Heiman, its then president with his usual show astuteness, thought Providence had come down to aid him when it was suggested that another theatre would be built by local capital for the Orpheum. Heiman, of course, fell. He had fallen for other towns, like Omaha and Salt Lake. It was a great idea, to have others build for you, although many a groceryman who had tried it years ago for pictures, long since regretted.

So the new Orpheum opened in Memphis, still a six-day town, and a six day town is the bane of the show business. In fact a six-day town is terrible anyway you look at it, and you can look at either Boston or Philadelphia for proof. Both are not only dead on Saturday but through out the week. And the Orpheum started off in Memphis to around $13,000. Very good, said the manager as he threw the bottle of red ink at the cat, and then made the dog retrieve it when the gross dropped down to between $6,000 and $7,000 where it is now, with a $5,500 show and the rest of the overhead. Not so good.

Besides which the Orpheum split the vaude money in Memphis for Pantages and Loew's, making instead of two in the red, three.

But Heiman is out of vaudeville now, and so is vaudeville because of him.

The Actors' Union of America, lately incorporated in Illinois, apparently has no headquarters as yet other than hotel lobbies in Chicago but its officers are known to be active at present in attempting to further the scope of the organization.

Jay Bogart, president, is of the vaude team of Bogart and Mitchell. Joe Allen, vice-president, is an acrobat. Jack Atkins, secretary-treasurer, is a single turn. Included in the board of directors are Phil Philips of Phil Philips and Co., comedy act, and Art Tackman of Tackman and Ruth. All are working acts, though none holds of big time classification.

It is reported affiliation with an eastern actors' union is being attempted.

Goodman at Riverside

Edward Goodman, last manager of Keith's darkened Broadway, will be transferred to the Riverside, relieving Bob Hawkins of his present doubling duties at the Riverside and the 81st Street.

Hawkins will remain at the 81st.

Producers Leave Chi

Greenwald & Weston, flash act producers, are closing their Chicago office to establish headquarters in New York.

Maurie Greenwald arrives in New York this week, joining Weston who has been east for some time.

Full Commish Jan. 18

Keith agents' first commission checks under the new full five per cent arrangement, issued through the modified Collection Agency, are due Jan. 18.

Commissions received on that date will be for the week of Dec. 30, in accordance with the customary two weeks' grace for collection and payment.

From the five per cent collected from acts and turned over to agents by the Collection Agency will be deducted, for operating costs, about five cents on the dollar, or approximately one-tenth the amount formerly held out by the Agency from the agent's commission of five per cent.

Special Names May Be Booked for Palace

By way of following such headline band cards as Paul Whiteman last week and George Olsen this week it is believed that the Palace, New York, will book in some "specials" somewhat after the pattern of the old Hammerstein's Victoria.

That a line of these proposed specials would pay is backed up by the overnight booking of the Negro boy, Leonard Lickorish, hero of the ill-fated "Vestris." Lickorish is said to have helped biz for the short time played.

It has long been the desire of Elmer Rogers, Palace manager, to have some special attraction besides the regular vaude bill which will take it out of the usual run of regulation vaude. Competition along Broadway is getting hotter and hotter.

CONN. SUNDAY HOUSE

Torrington, Conn., Jan. 8.

Alhambra has shattered the old Connecticut blue law with Sunday vaude. One of the few cities in the state playing acts on the Sabbath.

House running pictures the first half and dramatic stock the last half.

Agents Plastering Acts

Chicago, Jau. 8.

Since the agency law on commissions was set aside in New Jersey as unconstitutional a mob of attachment suits against acts have been filed here by eastern agents.

Agents are finding it hard to catch the acts on the hoof.

James Kirkwood, re-signed by British and Dominion for "Wolves." Herbert Wilcox will direct. Picture is to be an all-talker.

MISS CLYDE COTTAM

Offering her original burlesque conception of the DYING DUCK and other comic dances.

EARL CARROLL SAID: "She was an outstanding factor in his 4th edition of 'VANITIES.'"

Now (week Jan. 7) LOEW'S STATE, New York.

Direction LYONS & LYONS

A Character Dancer of Character

REUBON

The Acme of Speed and Style

Now Appearing with N. T. G. Night Club Revue in Vaudeville

Thanks to Mr. and Mrs. Niles T. Granlund

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRYANT 9850—NEW YORK CITY

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GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway

Lackawanna 7876 New York City

Lathrop Brothers

Four Feet with a Single Thought

"VARIETY" (While at the Palace, N. Y.)

"Two unusually clever dancers—proficient at all styles, and rate with the best.—Con.

Direction MILT LEWIS "MACK" "CHUCK"

ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

STANLEY COMPANY OF AMERICA

A route of 15 weeks within 200 miles of New York

Artists invited to book direct

1560 Broadway New York City

The FIRST BALLAD HIT of 1929

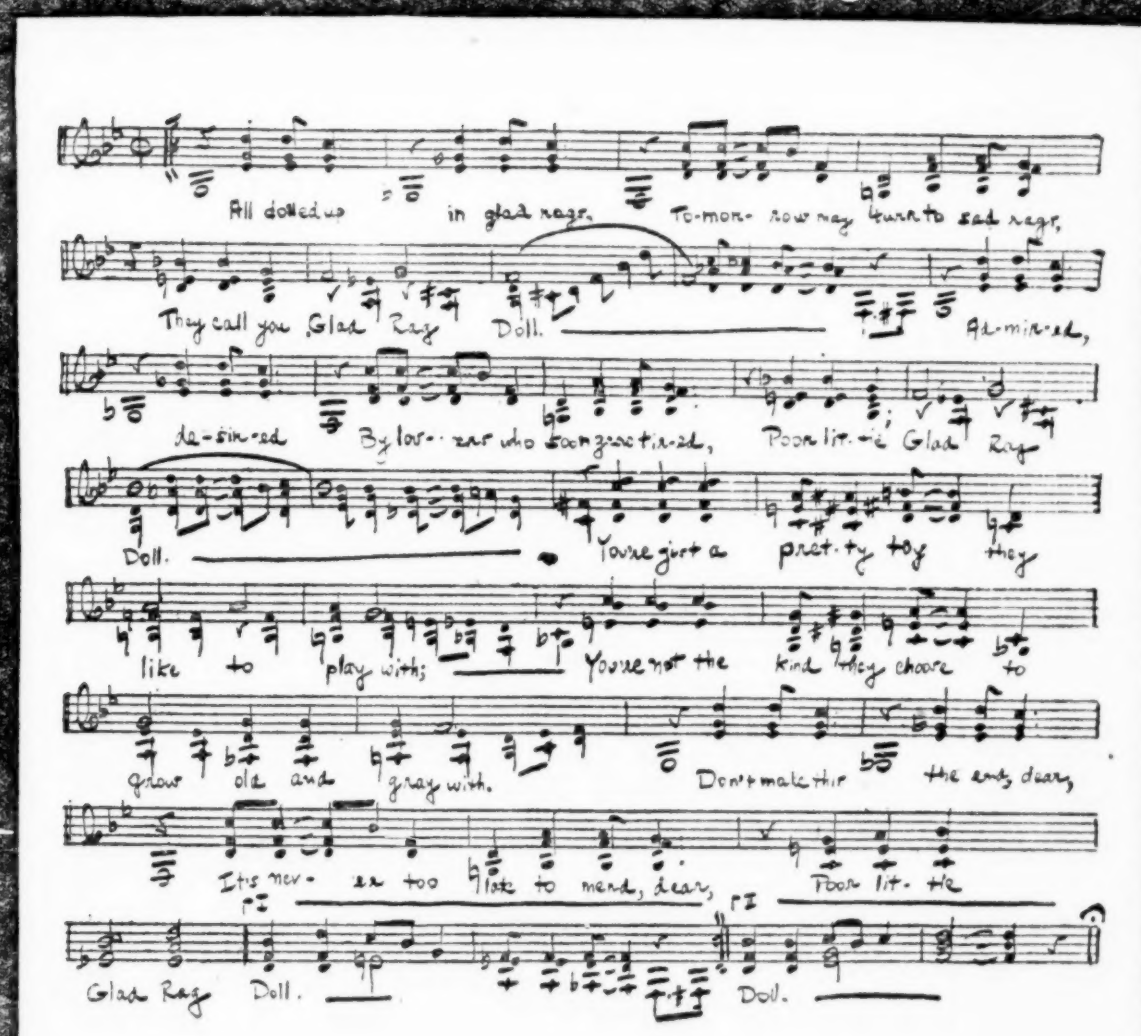
"GLAD RAG DOLL"

Words by Jack Yellen

Music by MILTON AGER and DAN DOUGHERTY

A Tremendous Bit Of Stage Material!

IF YOU HAVEN'T HEARD IT YET—GET AN IDEA FROM THIS LEAD SHEET



WRITE OR WIRE for Your Orchestration

in CHICAGO Call On Sid Lorraine 709 WOODS THEATRE BLD'G. 54 W. RANDOLPH ST.

in LOS ANGELES Call On CARL LAMONT 845 South Broadway

in DETROIT NORMAN WHITE

in Boston ADE ROCK

1.

Rags! rags! rags!
Look! see the Parade of the Rags.
The silks and the satins, the velvets and lace
That drape lovely figures and add to their grace,
In colors that lure and attract and inflame.
They're costly and dainty—but rags just the same.

2.

Rags! rags! rags!
On beautiful women and hags.
The rags for which someone demands heavy toll.
The price tag is plainly marked "body and soul."
The rags that mean heartaches and sorrow and shame.
They're lovely and gorgeous—but rags just the same.

3.

Rags! rags! rags!
The ragman will put into bags!
When into the ash can or gutter they're cast,
Their glitter and glory a thing of the past;
Too tattered for even the second-hand store;
Just a bundle of rags no one wants any more.

4.

(To music of last half of chorus;
Pick up tempo; play "four-in-the-bar")

And so, my little doll, mark what I'm saying:
Those glad rags aren't worth the price that you're paying.
Don't make this the end, dear,
It's never too late to mend, dear;
Poor little Glad Rag Doll.

AGER, YELLEN & BORNSTEIN
—INC.—
BILLY CHANDLER, PROF. MGR.
745 SEVENTH AVE., NEW YORK CITY

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

CHICAGO

After promoting two fights, the Coliseum A. C. has passed out of existence via no dough.

Chi's first talking marathon opened Saturday at the Coliseum. Promoted by Jack Maremont and Herb Wolf.

Elmer Benesch, manager of the Avon theatre, 3325 Fullerton avenue, was held up by two bandits and nicked for $800.

"Rainbow's End," 23d annual University of Michigan opera, was presented Jan. 4 at the Auditorium.

Stickup boys working on Virgil Meyers, manager of Trianon ball room, but found only $17 in his office.

Packing boxes containing excelsior caught fire in the New Apollo lobby last week causing about $1,000 damage. House, formerly the Olympic, has been closed during alterations.

LOS ANGELES

Using the name of John Elliott, the thrice married John Barrymore and his wife, Dolores Costello, sailed on the Virginia for the Canal Zone, where they will board the actor's yacht for a 60-day cruise. Couple will return to Warners, where they will resume screen work.

Mission Play was presented for the 2,829th performance in its 18th season on New Year's Day at the New Mission Playhouse, San Gabriel. Cast leads this year are R. D. McLean and Irmalee Campbell.

Private burial was held for Fred Thomson, western screen star, at Forest Lawn mausoleum, Glendale, Cal., Dec. 31. The hour of the funeral was kept secret in order that the actor's family might have privacy at the interment. Burial was conducted without the customary services at the grave.

Newsboy, who gave his name as Paul Morgan, handed a letter to Myrtle Haygood, cashier at Rialto theatre, film house, letter demanding that she wrap all the money in an envelope and give to the boy. Letter said she was "covered with guns." Girl grabbed the boy and called the police. He claimed letter had been given him by an unknown man. Police could find no trace of the latter.

Bruce and Martha Preston, stepfather and mother of Alberta and Ada May Vaughn, screen actresses, suffered fractured skulls and internal injuries in an automobile collision in Hollywood. Both are in critical condition.

An annulment of his marriage to Jean Arthur, film player, was granted Julian Ancker, producer, by Superior Judge McComb. Ancker charged that she preferred a career to a husband, and after their secret marriage at Ventura, Cal., refused to live with him as his wife. Miss Arthur did not contest.

M. K. Walton, who gave his occupation as "theatrical producer," was sentenced to Folsom penitentiary for a term of seven to fourteen years. He was convicted of forging the name of C. F. Mason, official of the telephone company, to a $500 check. This was Walton's second conviction on forgery charges.

Max A. Fluker, screen actor, arrested on complaint of Mrs. Claire Anderson, and held on charges of battery and disturbing the peace. She charged that during a party at her home Fluker beat her.

Dorothy Mackaye, actress, serving a one-to-three-year sentence in connection with the death of her husband, Ray Raymond, actor, was ordered released from San Quentin penitentiary by the parole board on New Year's day. She had served 10 months. Raymond was killed in a fight with Paul Kelly, film actor, who is serving one to ten years.

Helen Beggs Crowley, screen player, filed suit for divorce from Paul Roe Crowley, film art director. Charges cruelty. He filed cross-complaint and charged mental cruelty.

William S. Hart, screen actor, defeated the plans of the Newhall Oil Co., which intended building a refinery adjoining Hart's Newhall ranch.

With complaining neighbors unable to identify her as the person responsible for noisy disturbances, charges of disturbing the peace made against Lottie Pickford were dropped by the city prosecutor. The neighbors complained to the police following a Christmas Eve party at the actress' apartment, which climaxed in a fight between Jack Daugherty, former husband of Barbara LaMarr, and Daniel B. Jaeger.

SAN FRANCISCO

Suit of Roseland dance hall against Clara Bow and Paramount-Famous-Lasky, together with other actors appearing in Par's "The Fleet's In," for $100,000 damages, transferred to Los Angeles, on change of venue. Dance hall company bases demands for damages on allegation that a ballroom scene filmed in Los Angeles was labeled "Roseland" and its locale given as San Francisco.

A bandit held up Manager Frank Martinelli and Cashier Ilio Gianchini of the Roof Garden and got away with $5,000.

Sid Goldtree installed new chairs in the Green Street, "sure-seater," in the North Beach district, where he has been playing "Easy for Zee Zee" for past 18 weeks, and boosted the gate from $1.25 for the floor to $1.40 for the center section, and sides at $1.25. First two rows in balcony (choicest seats) jumped to $1.50, with no squawks so far. Goldtree is remodeling a section of the balcony and will install what he calls a "Love Cove" equipped with divans where the tariff will be $2.

JUDGMENTS

Levinson & Eldridge Theatrical Enterprises, Inc.; Mfrs. Trust Co.; $7,032.

Ocean Front Hotels Corp., Theo. Schwartzman; Morse Boulger Destructor Co.; $4,325.

Jardin Royal Restaurant; Chas. H. Nolt, Inc.; $1,189.

Jan Garber; City Nat. Bank in Miami; $1,233.

Mike Glynne; Paramount Famous Lasky Corp.; $1,323.

Glynne's Theatres, Inc.; same; $2,399.

George Jessel; Ed Davidow et al.; $2,162.

St. Regis Pcts. Corp.; A. Feldblum; $6,450.

Stephen Czukor; Livingston & Co., Inc.; $669.

Lip-Gold Theatrical Corp.; Burns Bros.; $312.

Waterson, Berlin & Snyder Co.; Stanley-Mark Strand Corp.; $1,142.

NEW ACTS

Joe Phillips and Madelyn Killeen, two-act.

Gertie Hearn and Milt Olsman, tenor, blackface turn.

Alex Gerber's all-girl revue (12) with Tommy Teller.

Keith's is building an afterpiece around Charles Slim Timblin, with six people in addition to the blackface comic.

Aubrey Pringle is doing a vaude comeback shortly after several years' retirement. Pringle has formed an alliance with Walter James.

Monarch Minstrel Three, with Dick Thomas, Joe Nelson and Bob Dale.

Harriet Hutchins, with Red Grange's act, in six-people flash produced by Ted Wing.

Nancy Gibbs in new act by Neville Fleeson, with pianist. Sam Bernard, Jr., in "Her Birthday," by Solly Ward.

BIRTHS

Mr. and Mrs. Dave Cameron, at the Women and Children's Hospital, New York, son. Father is of the Four Camerons.

Mr. and Mrs. Jack Dempsey, Jan. 2 at Women's Hospital, New York, daughter. Father is the Keith vaude booker. Dempseys now have two boys and two girls.

Mr. and Mrs. Tommy Thompson, Dec. 30, in New York, son. Father of Thompson and La Granna (vaude); mother non-pro.

Mr. and Mrs. Gene Austin, daughter. Father is Victor recording artist, composer and music publisher; mother, non-pro.

CHICAGO UNITS WEST

Chicago, Jan. 8.

First of the two Chicago units to be sent on from here to Denver will open at the Denver theatre Jan. 31. This unit comprises Si Wills, Brown and Bailey, Inez and Dewynn, Vera Van.

The unit following has Maurice and Vincent, Jue Fong, Earl Capps and Sisters and Lolita Amiet.

RAJAH RABOID

The FALL RIVER (Mass.) "HERALD NEWS" said:

"RAJAH RABOID insists that it is his business first of all to entertain, and this he does with charming ease. He is a scholar, a polished orator and a real entertainer. He is a humorist as well as a prophet, and many times the audience is in throes of laughter because of some well-turned answer or some extremely clever prediction."

Direction, MARTY FORKINS
Palace Theatre Bldg.
JACK WEINER, Associate, N. Y. C.

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THIRD RETURN ENGAGEMENT IN TWO YEARS
THIS WEEK (JANUARY 6) KEITH'S PALACE, NEW YORK
Direction: M. S. BENTHAM, CHAS. H. ALLEN

A NEW BLACKFACE SENSATION ON BROADWAY
CHAS. "SLIM" TIMBLIN
Assisted by
BILLY RAYMOND and VAL RUSSEL
KEITH'S PALACE, NEW YORK, THIS WEEK (Jan. 6)
BOOKED SOLID R-K-O CIRCUIT UNTIL AUGUST, 1930
Under Personal Direction of ALEX GERBER, 745 Seventh Avenue, New York City

CLEAN SHOW AT MINN.; WITH BIZ ON THE BUM

Minneapolis, Jan. 8.

After Mayor George E. Leach rejected the manuscript for the opening show at the Gayety theatre, submitted to him in accordance with an agreement whereby he was to be permitted to censor the books of all offerings presented under a musical comedy stock policy, the show house went ahead and opened as per schedule, despite the mayor's warning that it was doing so at "its own risk."

The mayor had revoked the license of the theatre because of alleged improper performances by Mutual wheel burlesque companies. A year ago the council also closed the Gayety on account of indecent stock burlesque shows. When a license was granted this time to a new operating company the agreement provided there would be no burlesque and that the mayor would be allowed to pass on the librettos in advance. He flatly rejected two submitted, gave out the statement to the press that they provided for the same kind of "rotten burlesque" the house had been running before, and charged bad faith on the new management's part. The mayor intimated he would close up the theatre if it tried to operate under the new license.

A. M. Cary, attorney for the theatre, announced in the newspapers that at the opening performance stenographers would be present to take a verbatim report of every word spoken by the actors and that moving picture machines also would be employed to take some pictures. This was to be used as court evidence in case the mayor carried out his threat to close the theatre again, Cary said. Probably a press-agent stunt, but the newspapers fell for it.

The mayor had a representative present at the opening Gayety performance and, after receiving a report on the show, gave it his approval. Newspaper reviewers stressed that the show was immaculately clean and free from objectionable features. One critic asserted the girls revealed less of their persons than is visible in the feminine parades every day in the loop district. He also said that the show could be recommended for young people. As a result, business was bad.

As an "out" so that he won't have to "censor" any more librettos, the mayor used the excuse that he has "washed his hands clean" of the Gayety because of the two bum books submitted to him in advance of the theatre's reopening. He declares that the theatre henceforth will have to get along without his "co-operation" and look out for itself.

Burlesque Changes

Ruth Le Vine replaced Bee Moore as soubret with "Stolen Sweets," with the latter going with the Palace, Buffalo, stock.

Ed Griffin has succeeded Dick Richards as straight with "Parisian Flirts."

Virginia Jones displaced Betty McAllister as one of the trio of house soubrets at the Columbia, New York, this week.

Tiny Fuller sent by Ike Weber to Gayety burlesque stock, Washington.

Billy (Beef Trust) Watson has come out of retirement after several years from the burlesque stage to hop in as chief comic of "Chicken Trust," which he is operating on Mutual.

Isabelle Van, one of the Columbia, N. Y., runway leaders, will be replaced by Jean Steele, Jan. 14. Betty McAllister, another runway principal, has been supplanted by Virginia Jones.

Bozo Snyder's $1.50 Show

With a $1.50 top, Bozo Snyder headed a show reported backed by Morris Kane, that opened at Albany this week booked by the Erlanger offices.

As Snyder was one of the principals with the recent new "Americana" show in New York, part of its scenery and props were obtained by Snyder for his present tour.

The show is a combination of burlesque and revue.

Sam Scribner at P. B.

Sam Scribner starts on his annual winter pilgrimage to Palm Beach Jan. 14. He will be gone about six weeks.

Burlesk Fan Brings Own Gag

A wag, watching the gyrations of the runway gals at Reade's Seventh avenue playhouse, remarked:

"Oh, Columbia, the gym of the motion."

HINDU BELLES

Dear Gretchen:

Gotcha your telegraphic query. Too bad Moe can't get it up for the wiring for the Dreamy Hour, Topeka, cause I know the chirping tintypes would be a wow. Al Jolson in "The Singing Fool" knocked 'em for a goal in Portland, Me., at 40c top, with the locals figuring a pipe after reading the New York sheets giving his opera the break at $3 top plus speculator tariff.

It's too bad Moe can't get a break for vaudeville. Talked to Fally Markus about it. He was willing but had no break jumps anywhere near Topeka. Al and Belle Dow figure it's too far away unless Moe would certify commissions, and knowing Moe as we do we know he won't. So vaude is out and I'm coming to your other request.

Burlesque might go in Topeka. Probably the only solution or salvation for the Dreamy Hour. When you wired collect and the boss lifted so I'd know what it was all about, I grabbed two of the Mutual wheel shows. Two in succession would be sufficient to knock off anybody, and it did.

Harry Bentley's "Step Lively Girls" last week and "Hindu Belles" this week, and both at the Columbia. Could say a lot about chumps, but won't because it knocks off circulation.

Tell Moe if he's in doubt he can play Mutuals. It's better than falling for the mechanics gag on wiring, especially when they are obstinate about taking I.O.U.'s. I wanta see Moe get the breaks, and if the Mutuals can't do it nothing can.

Don't know anything about Topeka, but if the muggs want raw meat they'll get it in the Mutuals if the cops don't step in. Grabbed the current show at the Columbia Monday night and also a report to you as possible policy for Moe. They called it "Hindu Belles" and projected a soug labeled Hindu Washu that was no more Hinduick than my granddad from Cork.

The comics of the outfit just weren't, but the runway gals were okay. If Moe figures on a burlesque policy, tell him about this runway stuff.

In the east they don't want the comics in burlesque cause they know there aren't any more in the racket. All they want is the gals semi-strip, and they give it to 'em plenty, but maybe Topeka will fall.

It was a laugh at the Columbia to see Hindu, blondine Polock, trying to give them that Oriental stuff. Even the stews in the boxes wouldn't stand for it. No programs out on the show, but the comic was none too hot and the blackout bits should have been pensioned long since.

Aside from that, it's burlesque. And if Moe wants to play these kind of shows tell him okay.

But meanwhile if he's got an exploitation guy let him play up a dimpled knee contest and blindfold local censors in case the brassiere should go bust. The gals are okay and do their stuff plenty. The soubs give you all you could ask on torso twisting, the comics struggle for laughs on bits that ought to get them cause they have for the last 20 years.

This is confidential. Don't tell Moe or else he may put in a freak side show. S'long as he's hot for burlesque let him have it.

It's better than worrying about laying it on the line for wiring for talkers, especially if you haven't got the kale.

Be careful. *Edba.*

Uno's Paper Blows

"Uno's Theatre Digest" has folded, after issuing three editions in four weeks.

The new weekly, devoted mainly to burlesque, was operated by Charles Feldheim, former burlesque critic of Morning Telegraph. Solly Shaw, burlesque agent, and Morris Greenberg were partners in the venture.

Inside reports on the collapse of the sheet is said to be the flop of an attempted Xmas issue with the burlesque field figured for heavy revenue that didn't develop.

Cleveland's Stock

Stock burlesque opened this week at the Empress, Cleveland. Matt Kolb is producing the shows.

Company includes Les Dunn, George Murray, Bert Bernard, Billy Harris, Larry Bryson, Ethel Spears, Athel Albertini, Dot Engel, Minerva Marsh.

2d B'klyn House, Empire, Scraps Mutual's Shows

Burlesque winds up at the Empire, Brooklyn, N. Y., this week (Jan. 12) with the house going vaude the following day, playing split bills booked by Pantages. Billy Hexter remains as house manager.

Empire, in the eastern district of Brooklyn, has been identified as a regular burlesque wheel stand since erected some years back. The cheaper grade Mutual wheel show failed to click.

The Empire is the second former Columbia stand in Brooklyn to drop Mutual shows this season. Other was the Casino, which supplanted them with stock burlesque.

Mutual retains two houses in Brooklyn, Star and Gayety, operated by Sam Raymond.

Burlesque Routes

Weeks of Jan. 7 and 14

Bare Facts—Garrick, St. Louis; 14, Gayety, Kansas City.

Best Show in Town—Empire, Providence; 14, Gayety, Boston.

Bohemians—Irving Place, N. Y. C.; 14, Empire, Providence.

Bowery Burlesquers—Mutual, Indianapolis; 14, Garrick, St. Louis.

Burlesque Review—7-9, Lyric, Allentown; 10-12, Palace, Trenton; 14, Empire, Newark.

Chicken Trust—Hudson, Union City; 14, Irving Place, N. Y. C.

Dainty Dolls—Gayety, Buffalo; 14, Temple, Syracuse.

Dimpled Darlings — Lyceum, Columbus; 14, Lyric, Dayton.

Dixon's Big Review—Alhambra, Cleveland; 14, Grand, Akron.

Flapper Follies—Lyric, Bridgeport; 14, H & S Apollo, N. Y. C.

French Models—7-9, Geneva; 10-12, Schenectady; 14, Majestic, Albany.

Frivolities—L. O.; 14, Lyric, Bridgeport.

Ginger Girls—Grand, Hartford; 14, L. O.

Girls From Happyland — Empress, Chicago; 14, Cadillac, Detroit.

Girls From the Follies—Gayety, Baltimore; 14, Strand, Washington.

Girls in Blue—Howard, Boston; 14, Columbia, N. Y. C.

Girls of the U. S. A.—Crystal, St. Joe; 14, Gayety, Milwaukee.

Hello Paree — Temple, Syracuse; 14-16, Geneva; 17-19, Schenectady.

High Flyers—Cadillac, Detroit; 14, Empire, Toledo.

Hindu Belles—Columbia, N. Y. C.; 14, Gayety, Brooklyn.

Jazztime Revue—H & S Apollo, N. Y. C.; 14, Empire, Brooklyn.

Kuddling Kuties—Gayety, Kansas City; 14, Crystal, St. Joe.

Laffin' Thru — State, Springfield; 14, Grand, Hartford.

Merry Whirl — Gaiety, Scranton; 14, Gaiety, Wilkes-Barre.

Mischief Makers—Empress, Cincinnati; 14, Gayety, Louisville.

Moonlight Maids—Gaiety, Wilkes-Barre; 14-16, Lyric, Allentown; 17-19, Palace, Trenton.

Moulin Rouge Girls—Columbia, Cleveland; 14, Alhambra, Cleveland.

Naughty Nifties—Gayety, Montreal; 14, Howard, Boston.

Nite Club Girls—Gayety, Louisville; 14, Mutual, Indianapolis.

Nite in Paris—Orpheum, Paterson; 14, Hudson, Union City.

Parisian Flappers—Academy, Pittsburgh; 14, Lyceum, Columbus.

Puss-Puss — Gayety, Boston; 14, Plaza, Worcester.

Radium Queens — Empire, Newark; 14, Star, Brooklyn.

Record Breakers—Lyric, Dayton; 14, Empress, Cincinnati.

Red Hots—Star, Brooklyn; 14, Orpheum, Paterson.

Round the Town—Empire, Toledo; 14, Columbia, Cleveland.

Social Maids—Gayety, Milwaukee; 14, Empress, Chicago.

Speed Girls—Plaza, Worcester; 14, State, Springfield.

Sporty Widows—Colonial, Utica; 14, Gayety, Montreal.

Step Along — Strand, Washington; 14, Academy, Pittsburgh.

Step Lively Girls—Gayety, Brooklyn; 14, Gaiety, Scranton.

Step On It—Majestic, Albany; 14, Colonial, Utica.

Stolen Sweets — Trocadero, Philadelphia; 14, Gayety, Baltimore.

Sugar Babies—Grand, Akron; 14, Gayety, Buffalo.

Wine, Woman and Song—Empire, Brooklyn; 14, Trocadero, Philadelphia.

Providence Easier

Providence, Jan. 8.

Providence's hard-boiled cops who can't look on bare legs behind the footlights without a shudder have yielded to the demands of art and henceforth dancers can show their tootsies without fear of finishing their opry in the hoosegow.

The Board of Police Commissioners hitherto have barred nude limbs. Now acts with mammas sans hosiery can apply for a permit and everything will be jake.

Jules Hurtig's Will

Jules Hurtig's, of Hurtig & Seamon, will has been filed in Queens County. He leaves over $10,000 to his widow, Minnie Hurtig, residue in trust.

Mrs. Hurtig lives in Great Neck, L. I.

Hoboken Stock Off

Proposed stock deal for the Lyric, Hoboken, N. J., has collapsed through house refusing to take in stock on percentage. House remains pictures.

Burlesque Club Ball

Annual entertainment and ball of the Burlesque Club will be held at Terrace Garden, New York, Sunday evening, Feb. 10.

WHEN DUTY CALLS

(Continued from page 34)

this one, and the fireman's gal, a pretty wench with a pair of eyes that won't stay put, makes the fire inspector. As a special favor to her he brings the old fireman into his office for an intelligence test. The old boy is given a couple of puzzles to work out (this is on the level). He fails to make a square and put rubber balls into holes fast enough, and therefore doesn't get the job.

By this time everybody, including the cast, is ready to break down and weep. But a fire breaks out. The old fireman arrives in time to save his daughter and the fire inspector, and would have taken the safe with him, too, only the walls were too hot. That cleans everything up for a happy reconciliation, while the menace gets a smack on the chin from the old boy on general principles. Strictly the utsnay. *Mori.*

RUSSIA

(GERMAN MADE)

Affiliated European production and release. Directed by Mario Bonnard. Author not credited. Cast includes Marcella Albani, Wladimir Gaidarow and Wilhelm Dieterle. At the 55th St. Playhouse, New York, Jan. 5. Running time, 70 mins.

Purporting to lay bare the inside of nihilistic circles wherein were bred the revolutionary principles which finally resulted in the overthrow of the Czarist regime, this independently made foreign flicker exhibits none of the sensationalism or intrigue prevalent at that time. It is an extremely dull expose of the home life of Russian nobility in 1908, with the basis of the picture a story of a count who lived with a peasant girl and then wanted to marry her.

In most of its exposition it bears a striking resemblance to the "Resurrection" of Tolstoi, but has none of the ingenuity or the greatness of the Russian masterpiece.

What is here shown under a title which is deluding in its scope is merely an oft-repeated theme planted in a Russian locale.

The director evidently worked straight from a story without any special screen adaptation, a method much in vogue among foreign producers unable to afford expert scenarists. It has its ruinous effect upon the picture.

Scenes with splendid possibilities for tense interest are numerous, situations of sufficient strength to carry the picture are in, but none have been capitalized. The principals are absurd in their violent mugging to register emotion. The leading woman is of tyical Slav cast of features and deportment. *Mori.*

THE BIG HOP

Produced by Buck Jones Productions and states righted. Directed by James Horne. Buck Jones starred. In cast:—Jobyna Ralston, Ernest Hillard, Edward Hearn. At Loew's New York one day, Dec. 27. Running time over 60 minutes.

This is Buck Jones' first on his own. It's hopeless. Even in the grinds they laugh at what Buck and Murray Garsson figured would go over as a high meller.

Buck does his level best out of the saddle, but as a ballroom artist, garden swain and aviator he isn't there in this one.

The cowboy hero turned flyer isn't half as bad as Jobyna Ralston. The less said about her the better, because a couple of more like this and she's through, except as atmosphere.

Director James Horne should be called on the carpet for "The Big Hop." The general unnaturalness of his characters, their camera hogging and amateur gesticulating and general pre-war technique points to the megaphone—unless Buck tried a Harry Langdon. *Waly.*

A LIGHT WOMAN

(BRITISH MADE)

Produced by Gainsborough Pictures Co. Directed by Adrian Brunel. Distributed in the United Kingdom by Ideal Films Co. Original story by Dale Laurence. Censors' Certificate A. Previewed at the London Hippodrome Dec. 8. Running time, 100 mins.

Dolores.....Benita Hume
Don Luis.....C. M. Hallard
Don Andres.....Gerald Ames
Ramiro.....Donald McArdle

A good piece of photography, otherwise not so much. An incredible story, casting spotty and thin direction. Has the merit of a series of fine Spanish locations, but puts nothing into them.

Benita Hume looks Spanish, but is not beautiful, and Donald McArdle is unfortunately blessed with anything but a sympathetic face. Best acting comes from C. M. Hallard, as a father who cheats even on his own sweetie, and Gerald Ames as a Spanish explorer, though this latter role betrays a confusion in either the author's or the director's mind as to what should have been done with the character.

Dolores is expelled from convent school for scandalous behavior and gets a liberal education in being gay from one of her father's mistresses. Ramiro, an exploring partner of Don Andres, is in love with her, and while he is away on an expedition plays around with anybody. Andres pretends to love her, and when she falls for him, throws her over to save Ramiro and to teach her a lesson.

She goes wilder than ever, is found lit by her father in a hideaway, and discovers she really loves Ramiro, whom she dashes to save when he has gone to climb an inaccessible mountain in compensation for losing her.

As lined out by the story, most of the characters haven't any. The film has no particular name appeal here either on cast or story, and is far too weak to stand up as a solo feature and too long for a second feature. Maybe cutting it would get it by as the latter. Means nothing for America. *Frat*

THE GUN RUNNER

Tiffany-Stahl production and release. Directed by Edgar Lewis. Screen play adapted from Arthur Stringer's novel of same name. Ricardo Cortez featured. In cast: Nora Lane, Gino Corrado, John St. Polis. At Loew's New York as half double bill, one day, Dec. 28. Running time, about 50 minutes.

Mild comedy about one of those mythical Latin-American republics with a comic opera president, cabinet and army that will just about make the grade in the cheaper grinds.

Plot concerns Julio (Cortez), a smart captain who makes a monkey out of his country's chief executive time and again, and makes him like it. Sent to apprehend Garcia, rebel leader, who is plotting a revolution, he falls in love with that guy's sister. When getting his man he faces the familiar choice between love and duty. He decides on love and frees his captive in order to win the smiles of the fair senorita.

Sentenced to be shot, he squirms out of a tight spot, gives the comedy president the finger once more and blows with the love-at-first-sight heart interest.

Will get giggles, snickers and possibly a laugh or two in those houses that play it.

THE GREEN PARROT

(FRENCH-MADE)

Paris, Dec. 22.

"The Green Parrot," from an excellent story by Princess Bibesco, forms a very creditable production for the local market and should also meet with approval beyond the frontier.

The title refers to the constant but unfulfilled wish of Natacha, daughter of a wealthy family in some Balkan state, to possess a green parrot. It is a symbol of her life, made up of disappointments and grief.

Natacha's brother, for whom she had a deep affection, is probably the origin of the malediction. Her father is a political leader and fostering a revolution. His chief associate is a young lieutenant, Felix Solikoff, whom enemies try to assassinate. Instead of which they kill the leader.

Natacha weeps alone over the loss of her father, but Solikoff watches over her. The young couple fall in love.

A short time before the marriage the girl learns Solikoff is her brother, but not by the same mother. Their union impossible, Natacha enters a convent. Thus, like her wish for a green parrot, never realized, she likewise never grasps happiness.

Jean Milva, producer, has created a mystic, thrilling, dramatic picture from Princess Bibesco's scenario. Edith Jehanne is highly emotional as Natacha. She is well supported by Pierre Batcheff and Maxudian. A bouquet can be handed to all concerned. *Light.*

ON THE DIVIDE

El Dorado production released by First Division. Starring Bob Custer. Directed by J. P. McGowan. In cast: Peggy Montgomery, Lafe McKee, Bud Osborne. At Arena, New York, one day, Dec. 24, as half double bill. Running time, 50 minutes.

Cut to pattern westerner that will pass on a twin bill in the grind houses. In the daily changers where the kids make up the greater part of the audience it can't miss.

Plot has Jim Carson (Custer) arriving in Lariat County in time to upset the plans of an organized band of range grabbers. His particular attention is centered on Sally Martin (Peggy Montgomery) whose father's farm is about to be foreclosed. Carson postpones his own ranch purchasing plans in order to aid the Martins but still has the band of yeggs to contend with, they also being robbers and murderers. After smacking down a half dozen bad guys, Carson recovers the stolen mortgage money and finally identifies the leader of the ranch grabbing gang as a murderer, this being accomplished when he pulls out a watch with its back missing, the sheriff and Jim being on the lookout for a man with a busted watch case. The terrorists on the divide being eliminated the way is left open for Jim and Sally to settle down on the Martin ranch.

Lots of riding, fighting and complications that will satisfy youthful adventure-lovers despite their familiarity with the various sequences in the flicker.

JULIUS TANNEN
Monologist
12 Mins.; One
Palace (St. V.)

Here's Julius Tannen, boys. Back in vaudeville. At Keith's Palace and still talking.

Julius talked himself off the big time and like almost everyone else who got thrown out of it, landed in something better. Julius went into musical comedy, also talking, and now because he can talk, he's back monologing once more in his pleasant way, as a standard act, always entertaining and one of the brightest minds in the show business.

Bright minds among actors in vaudeville seemingly ever did get them into trouble with the managers. It may not do so in the future, but it has in the past, on the Keith Circuit. Another was The Virginia Judge, Walter C. Kelly, who also talked in person and talked himself onto the blacklist by doing so. Which obliged The Judge to agree to accept $1,000 for 15 minutes on the air, more than Keith's had ever paid him for a full week.

Tannen likewise told in person what was the trouble with big time, from the actor's viewpoint. Instead of the blacklist for it he and the Judge should have gotten kisses from the man who couldn't listen. For they knew what they were talking about, as few actors did or do when speaking business, and they were talking as and for actors.

Now Julius is back, proof positive there is no longer a blacklist in vaudeville; there never should have been and never should be again.

Julius is not the one to have a set routine. Probably has a dozen, parts of which dovetail with new stuff or chance thoughts. He is like Will Rogers in always giving the impression, and frequently with valid reason, of having written his gags in the taxi on the way from the hotel. His manner is conversational, his humor intelligent and, again like Rogers, he is a shrewd commentator on the news of the day.

Monologists never were numerous even in the hey day of vaude. They are almost an extinct species. Keith's needs Tannen and should not allow this to be a single engagement. *Land.*

WELLS and 4 FAYS
Revue
19 Mins.; Full and One
81st St. (V-P)

Three girls and two men. Billing leaves confusion which is Billy Wells, but featuring seems to certainty he is the comedian. Fays are three girls and a juvenile.

Rather mild opening has girls and juve in dance routine with bits of songs. Wells on in grotesque baggy pants combined with skin tight vest that reaches to his knees. Funny costume idea which also serves purpose of putting good comedy points into his eccentric dancing throughout.

Change to ship deck for excellent hornpipe and other dance steps by the girls climaxing with Wells on in comedy gob uniform open in front to fleshings which brings on hilariously funny muscle contortions during the stepping.

Switch to "one" where Wells, now in clown costume, has it all to himself for perhaps five minutes of first class dancing and pantomime comedy for the hit not only of the act but the individual honors of the bill.

All on together for an ensemble finale, fast and sightly. The three girls help vastly to hold up the class of the turn, one having a capital voice and straighting splendidly for the comic. Held to the finish closing this show (Sunday afternoon) and a solid revue turn, its merit in honest trouping and not in production flash, although it has that, too. *Rush.*

DOROTHY HENRY and Co. (7)
Dances
18 Mins.; Full Stage
American (V-P)

Some singing with the turn in the main depends mainly upon the adagio style of routine offered by Miss Henry and male partner. Miss Henry is a hard worker and goes about her work seriously, throwing in the usual run of classic acrobatics.

There is a four-girl ensemble, costumed according to the nature of dance number. Their best work was in the opening Indian number and the paddock special at the close. Nothing flashy or sensational but effective when properly spotted. Seems not expensively shaped for the intermediates. *Mark.*

LULU McCONNELL and Co. (4)
"A Quiet Game" (Comedy)
18 Mins.; Full (Special)
Riverside (V-P).

A perfect sketch for Lulu McConnell's particular type of histrionicism, an act combining entertaining qualities and a name, if Lulu McConnell still is a name.

A very plausible first part suddenly breaks into an almost unbelieveable finish, yet the last few moments are comical enough to surmont impossibility.

Bridge theme of "A Quiet Game" will get the auction addicts and there's enough of another kind of material to satisfy others. Husband and wife, set to spend a quiet evening at home, call upon neighbors for bridge. In noise making and importance the visiting pair rate about 99 per cent. (Miss McConnell) to one per cent. for the husband. After holding the game to the first hand with her gabbing, and going stiff on her host's wine, the visiting gabber thinks she's insulted and blows in a huff with her hostess' hat, tossing the host's overcoat and umbrella to her embarrassed husband. She was never so insulted in all her life.

The build-up is nifty, though more in the way Miss McConnell plays it than in actual lines.

To show what a hard luck guy the husband is, he pulls out a flask and offers his host a shot when the women leave the room to look at baby. The host has time for a swallow, but the dames return before the hen-pecked one has a chance to treat himself. He is continually on the defensive.

Good playing by the supporting trio, but it's mostly McConnell. The three are Robert Hyman, Virginia Hamm and Grant Simpson.

Ellis O. Jones, author. *Bige.*

ROY SEDLEY and Mob (15)
Revue
20 Mins.; One and Full (Special)
Jefferson (V-P)

This flash packs everything that is anything in the shape of fast, diverting entertainment and has the makings of a good unit. As is, a mop.

Roy Sedley, personable light comic, carries the laugh burden with a spirit of nonchalance that is refreshing, never muffing a bet to slip over a laugh while clowning through the m. c. assignment. The 10-piece band and other support provide a worthy background for the clownster, who does it without make-up.

Sedley walks on in "one" for clownish introductory, going to full stage for a band selection, after which Eleanor Coll is on for a jazz toe that hits.

Sedley and three of the boys from the band join for a travesty on broadcasting, registering, giving way to Isabel Dwan for blues vocal and dance which fit in neatly.

More clowning by Sedley, who has been tossing nifties over the place and then Miss Miller for a low down number and acrobatic dance, getting over in a big way. A follow up blackout by Sedley and Miss Miller of burlesquey flavor also knocked em with Bud and Eleanor Coll back for a dance double and Sedley for strut and shuffle finish.

Act is well routined and clicked for show stopper in closing spot here Sunday, with Sedley rating 90 percent for the results. *Edba.*

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3 ALEXANDER SISTERS
Dance Flash
14 Mins.; Full (Special)
American (V-P)

The first point the Alexander girls offer for attention is their excellent appearance. Next, they dance, but the looks predominate and prevail after the dancing is over.

Should a better dancing finish be devised the girls can walk into the better houses without touching the early part of their offering.

The long-curled brunets are probably the Alexanders who worked with a pianist (man) a couple of years ago. If the same, they've retained their nifty and speedy apache, something unusual as performed by a pair of young women and the best thing in the act.

The blonde has the edge on sylph-like form and snatches singular honors with a routine of buck and tap work midway.

The finale, with all three in white spangled abbreviateds, involves more looks than terpsichorean excellence. A new and perhaps inexpensive routine should be placed in its stead. *Bige.*

ULA SHARON and 16 Russell Markert Dancers
12 Mins.; Full Stage
Palace (St. V.)

Harry Krivit presents Ula Sharon, billed as a late feature of "New Americana," "Greenwich Village Follies" and "Music Box Revue" as the premiere ballerina, with 16 Russell Markert dancers in support. Markert is program-credited for act staging. The flash terp turn is all to the Markert, the gals eclipsing Miss Sharon who, while technically finished, missed fire and is not a vaudeville staple—yet. The variety fans go best for the flash of the 16 gals doing the simultaneous Markert routines although, in truth, the act is disappointing as a unit.

The gals did regulation simultaneous dance drills but without that rhythmic hand and body maneuvering to augment the usual leg work. The one time they essayed it, and it was only a flash, that bit with the hands, the customers woke up.

Miss Sharon did two solo specialties, opening with a waltz and later a jazz strut. The Markert girls closed without her in a tap routine, the star merely coming on for the finale bends, in itself an inept conclusion.

Act needs attention. *Abel.*

EVANS and MAYER
Songs and Piano
19 Mins.; One
Palace (St. V)

Edith Evans and Ray Mayer the team and "the cowboy and the girl" the billing, referring to the man's western costuming and sombrero. Miss Evans, who has done some recording for Brunswick, is in conventional formal attire, looking nice and wholesome and contrasting to the outdoorish informality of her "mean and wicked" piano-pounding partner.

Broadly speaking this is a piano act of the familiar songstress and accompaniment hook-up, excepting it is the man's good-natured clowning and gagging at the ivories, plus some not ineffective "mugging" that spelled a signal show-stopping.

He chews gum, ogles the customers brazenly but not brashly, changes pace and tempo at the ivories, hokes it up in general as he's tickling the keys and just to top it he gives his femme partner a little Pulaski which is Variety's idiom for a free feel.

They seem to be enjoying themselves while thus hoking and the audience went for it like a small boy after a fire engine. Mayer also gets much out of the clown plugging of his partner's Brunswick records. While it may be a brazen free adv., at the same time it's a whale of a laugh bit.

Act next-to-shut the first half and wowed. *Abel.*

CASA AND LEHN and Girls (6)
Songs and Dances
14 Mins.; Full
State (V-P)

More adagio dancers, yet here's a pair who go in for a bit of novelty on costume. Their first dance is an eccentric of team stepping that has them in ye olde fashioned garb of the "Florodora" days. While an awkward impression is obtained at the start it is soon dissipated by the way Casa handles Miss Lehn.

When the principal couple are not terpischoring the London Palace Girls are clockworking a series of steps. Regardless of whether they came from Lunnon they're an asset to this effective turn. They also do some collective tap dancing. Dressing is new and not skimpy.

For a finish Casa and Lehn go into a fast routine with the ensemble. Act received more applause here than numerous other and similar turns have enjoyed in the same spot. *Mark.*

CURLY BURNS and Co. (5)
Comedy Skit
21 Mins.; One and Full (Special)
Riverside (V-P)

Script and atmosphere reminiscent of the harem scene present in most burlesque shows, but competent for vaude as handled by Burns, blackface comic.

Light story adhered to throughout concludes with Burns taking the villianous sheik for his clothes in a crap game.

In support, besides the heavy and Burns, are a straight and two girls, one singing and the other dancing. Neither very strong specialists but strength in that line probably not necessary.

Act colorfully set and that should be its chief salespoint, along with Burns' funny low comedy. Can play about anywhere expecting what little is left of big time. *Bige.*

BETTY BLYTHE (1)
"Musical Moods" (song flash)
18 Mins.; Full Stage and One.
81st St. (V.-P.)

Betty Blythe once carried prestige in pictures for her vamp roles. Then she went abroad and there trickled back enough terrible. Continental productions to wreck her position with the fans. She was in vaudeville briefly once before. This return may be a shot at demonstrating her possibilities for sound.

Shrewd bit of tactics. She has an excellent voice for singing and talking and that reads lines with a pretty trick of accent. Moreover, she is distinctly there with an eye-filling figure, displayed with more than candor in tight fitting evening clothes and twice during a change in scantiest of lace youknows.

Sketch is designed to set off these assets. Opens with an unnecessary bit of flicker showing star answering fan mail, etc., at her Hollywood home. This portion should go out complete.

Next to cyc, setting in metallic material which turns out to be her dressing room at the theatre. She enters in clinging gown singing and going into an aria-like number ending in a high note which got the usual response. Music provided by Vera Knight at the baby grand to one side. Changes to stage dress (glimpse of the intimate undies here), while fragment of story develops. Boyhood sweetheart whom she hasn't seen in years sends flowers with note asking a dinner date. Somewhere in here she goes into her second song, "Cold Hearted Vampire."

Then into "one" where she does a number as her stage act. Back to dressing room for another costume change to street dress, interval filled by Miss Knight's excellent solo. Another flash at the filigree under dressing. Telephone rings. It's the school boy friend who wants the star to meet his wife at dinner, giving the gag finish for a curtain.

Class throughout in all departments and if it's designed to call attention to Betty's possibilities for talking pictures, it ought to serve that purpose admirably. If that's not the aim it can prosper in vaudeville. *Rush.*

SMITH, STRONG and LEE
Hoke Trio
11 Mins.; One
American (V-P)

About the best way to define or describe this act is as a hoke trio. Smith and Strong have been teamers for some time, working along the lines they now employ with Miss Lee.

Miss Lee dresses old-fashioned while her male coworkers display the garb of the backwoods and verdant dells. There's the now and then breaking of the crossfire and vocal smattering for one of the men to speak to some fictitious friend in the audience and the other male to pull a comedy sonnet.

A musical combo including the flute, uke and harmonica at the close was effective. The hoke gagging throughout also struck a responsive chord. *Mark.*

PETRIE QUINTET
Instrumental
12 Mins.; Full (Special)
Englewood, Chicago (V-P).

Four men and a girl in straight and novelty instrumental numbers. Act will carry in the secondary houses, and holds especial appeal for the family crowds.

Instrumentation is mainly two trumpets and two trombones, with piano accompaniment by the girl. Catalog varies from blues to classic. Among the novelties are playing of six instruments by the four men, freak and sax work, four tunes simultaneously, and novelty arrangements.

Petrie, on the trumpet, announces numbers pleasantly. Act's weakest moment is a vocal solo by the woman. *Bing.*

WILSON BROS. (2)
Comedy and Songs
16 Mins.; One
American (V-P)

No doubt the Wilson boys, rotund singing, yodeling and talking Dutch comics, will be plenty surprised when seeing themselves listed under new acts.

They are of an old, old, school and show it. Still, Variety's file does not card them, and Variety's file is no chicken either.

If Dutch comics ever return, the Wilsons should be on top. They'll stop any smallie they play but that's as far as they can go. And that's probably far enough. *Bige.*

KENO and GREEN with Little Mitzi
Comedy
22 Mins.; Two and One
Palace (St. V.)

Joe Keno and Rosie Green are standard variety funsters and are doing substantially the same style of hoke clowning with plenty of knockabout by Miss Green. The augmentation is Little Mitzi, their daughter, about eight years old, programed as "vaudeville's youngest mimic."

Like all stage children, she's a precocious youngster. Her specialty is the Charlie Mack impression with her father doing straight in an announced impression of Moran and Mack. All the familiar Black Crowisms such as "what's the idea of bringing that up?" and "maybe I shouldn't have mentioned it" sounded pretty trite but rather well done by young Mitzi.

The addition of the youngster lends new values to an already staple team of entertainers. The relationship of the family trio is announced and makes for a fetching finale. *Abel.*

THE COLLEGIATES (8)
Dance Revue
13 Mins.; One and Three (Special)
Albee, Brooklyn, N. Y.

Act may be an offshoot of The Collegians, dance septet, also recently noticed under New Acts, although the idea of the terp evolutions is different. The forte of the Collegians was acro-stepping; the present act goes in more for concerted hoofing, building up into a climax around the adagio team.

Why the title of The Collegiates will never be proved by a combination of Sherlock Holmes, Burns and Pinkerton. Okay opener. *Abel.*

LEE GALE ENSEMBLE (6)
Dancing
16 Mins.; Full (Special)
86th Street (V-P)

Because of the outstanding ability in some one direction of each member of this act it rates okay. Its deficiency is personality and dressing. Specifically the funny Russian outfit of the small male dancer, the what-is-it dress of the big girl and the holey stockings of the femme half of the adagio team all look bad. Also the opening number, where the big boy and the big girl are horribly out of place trying to do a dainty routine, should be changed.

Adagio duo is top notch and their Apache excellent excepting the holey stockings, unpleasant as a spectacle. Giant youth's handless somersaulting is remarkable. Big girl likewise lacks personality and grace to an unbelievable extent, but both are so adept at acrobatics that their size and clumsiness tends to accentuate the effectiveness of what they accomplish. Mounted modestly but nicely. *Land.*

PAUL SPECHT and BAND (10)
24 Mins.; Full (Special)
86th Street (V-P)

Paul Specht's reputation may carry this outfit which would otherwise have its difficulties. Whether a new line-up of boys or not, the fact is pretty obvious that entertaining bands in this advanced state of stage music have to possess a far greater measure of talent and team work than this group reveals.

Principal criticism is simply that the act is crude and that the showmanship involved is not high grade, but imitative and conventional. Hand mirrors flashing into the eyes of the audience and Fourth of July sparklers are not big time "effects."

It gets pretty dull at times and no amount of hooey about being "rhythmic symphonic syncopation" will avail much against the monotony of uninspired jazz and the assininity of musicians trying to do comedy without possessing the requisite talents.

A dinky cyclomama is used. *Land.*

EMORY MANLY CO. (3)
Novelty Musical
14 Mins.; Full (Special)
Hippodrome (V-P)

Two men and a woman in probably the best act of its type in vaudeville. On sheer novelty it might get away with a week at the Palace. All mouth, lip and tongue work. Set is a barnyard. Lighting effects represent dawn for an opening, accompanied by the awakening squawks of various domestic animals.

From the opening on it's conglomeration of humorous and realistic imitations. The crying babe by one of the men and the woman

rivals that of Emily Walters. The sawing wood by the same man is a nifty. Comedy in everything, either insinuated or out and out, and that's a virtue. "Sawing a dog in half," with a poodle described as a goofhound the subject, ends in a comical expose and is a laugh certainty. Finale has all three in legit whistling after a solo by the chief whistler, probably Manly.

Harmonica number could be eliminated. *Bige.*

"THE UNDERCURRENT"
Dramatic Playlet
20 Mins.; Three (Living Room)
Albee, Brooklyn, N. Y.

A film trailer introduces this prize-winning little theatre tournament playlet under the auspices of the Chicago Drama League as being produced and staged by the author, Fay Ehlert. It topped a competition from among 16 groups.

"The Undercurrent" is a homely little drama, employing six people, four of whom are members of the Fishyer family, another a blabbing neighbor and the last a social worker. As a saga of stern Teutonic upbringing, the underlying appeal is the mother love between the browbeaten wife of the tyrannical German tenement house janitor and her wayward daughter.

Its most dramatic moments revolve about the mother's desire to shield the girl from her bullying father, a domestic condition which the practical social worker views, leading her to alter her attitude to the girl who could not stand her home life.

"The Undercurrent" is not quite the type of sketch generally encountered in vaudeville, but done as well as it is here, plus the distinction of being a prize winner, it is serviceable timber and will be liked generally.

The casting is canny. The tyrannical father is excellent as is the contrastingly weak woman. The girl also has her opportunities and the busybody neighbor resisters with a bit. It's the playing as much as the vehicle that rings the bell. *Abel.*

Tom and Betty WALTERS
Wire
7 Mins.; Full
American (V-P)

Sensational closing trick after a tame series of tight wire stunts sends this mixed couple across as a pleasant small time bill opening turn, probably better off in vaude where it is bound to please than on the lot where no one knows what will happen tomorrow.

For the finish they perform a double walk, with the girl standing on her partner's shoulders and later leaping to her own balance on the wire.

Both nice looking and dressed in accordance. *Bige.*

"CAMPUS FIVE"
Dance Flash
15 Mins.; Full (Special)
Englewood, Chicago (V-P).

Dance flash, with four girls and a boy. Not pretentious nor carrying talent, but a youthful turn, working hard and fast and holding enough quality to spot it in the intermediates.

Quintet open in collegiate outfits, strumming banjo-ukes and working into a pop dance routine. From then on it's specialties, including eccentric and acrobatic bits by the boy, two-girl waltz, collegiate hop, toe number, Bowery by boy and girl, and fast finale.

Girls are young and pretty, justifying the act's title. Suggestion for the boy is that he get a better collegiate outfit; present ensemble is silly and startling, but as uncollegiate as a highschool jellybean. *Bing.*

"MY BROADWAY GIRL" (5)
Song, Talk, Dance
17 Mins.; One and Two
58th St. (V-P)

Lightweight tab revue with a title that carries no significance. Two men, straight and comic, and three girls. Which one's the Broadway gal?

Love flower bit, played according to the original pattern, hasn't been used around—much. And it is that one bit which will keep this act in the smallies, if nothing else.

Action switches half-way from one to two for a blackout, and remains in two 'till the finish. Tap dance by the tall blonde girl, who also shows comedy possibilities, is the standout and serves as the finish, though all five are on for the curtain. *Bige.*

TELEVISION TATTLES (6)
Revue
18 Mins.: One and Full (Special)
Regent (V-P)

Nifty combo of singing, dancing and instrumentation contributed by five girls and man with Maud Earl, singing comedienne, featured. Latter is also billed as producer. For midsection of the five actors it can't miss. They liked it in the trey spot Sunday night.

A broadcast idea on a scrim drop opens with chap behind explaining about television broadcasting wherein those listening in may see as well as hear the broadcasters. Then to full stage for the ensuing succession of specialties. Miss Earl plants a solo and later teams with another gal for a take-off on their idea of how Adelina Patti and Jenny Lind would warble "Rainbow Round My Shoulder," the latter the smash of the act, although not forgetting the corking dancing violinist contrib by the male member. A musicale finale with Miss Earl centered and others handling instruments makes an effective and picturesque closer, costuming and lighting being a help.

Novel idea and well presented. *Edba.*

ILARI
Vocalist
8 Mins.; One
Hippodrome (V-P)

Ilari, minus the cold or a tight collar on his first show at the Hip, might be a tenor. Under the auditional conditions he was a cross between a baritone and a cracked voice. Collar solution is offered because he snatched at that article several times. The cold is alternative, and it's possible he is a tenor because he is billed as "The New Caruso."

Ilari isn't for vaude in his present state. His presentment is entirely lacking in showmanship, his repertoire is straight and stiff and he enters cold before an olio and stays there. If he has a voice, and he must have to get that billing, he will need material and some dolling up. *Bige.*

AL BUTTS' CALIFORNIA PEACHES (7)
Dancing and Songs
14 Mins.; One and Two
58th St. (V-P)

Everybody dances and, for a change, dancing is accentuated over flash. Which should make the act welcome to all intermediate houses. Butts dances twice in solo, both acrobatic. The six girls, all young and very fast, work singly and doubly when not in line.

Nothing outstanding other than the principal's numbers, but all in keeping with the proper pace. An inexpensive pleaser. *Bige.*

LEW ARCHER and Co. (1)
Comedy and Songs
12 Mins.; One
American (V-P)

Steretotyped mixed comedy act in "one," but for the man's (Archer) odd delivery. He goofs it plenty.

The girl sings well and looks too good to stay in that plain looking two-piece suit throughout. She walks once, and there's a chance to switch.

Act won't progress beyond the value of its comedy material, which is intermediate at best. *Bige.*

BACH SISTERS and Co. (1)
Acrobatic
7 Mins.; Full
81st St. (V.-P.)

Two women and a man in novel equilibristic routines, novelty arising from the stalwart sister as understander for two and three-high balances, worked out in unusual ways.

They open with a three-high, girl top mounter doing a hand-stand on top, thus indicating that they go right to work. Keep the pace up to end and don't stall.

Finish has man with shoulders on floor and a leg hold around heavier sister's waist. Lighter girl goes into hand-to-hand with man and big girl slowly draws the hand-to-hand pair up by bending backward. This, like much of the other material, is new.

Clean cut turn in dressing, ideas and style. *Rush.*

McMANUS and HICKEY
16 Mins.; One
58th St. (V-P.)

Good straight and eccentric comic opening with a nut song and adhering to straight talk the rest of the way. Latter part of gab division holds continuity and builds to a walloping gag finish.

Finale mentions Grover Whalen for its punch. In other towns the head cop probably will serve almost as well, though around New York at the present time Whalen is a perfect fit. Imaginary speakeasy episode has been seen before, although this team isn't recalled as the original players.

Reliable hokoists for most bills. *Bige.*

PALACE
(St. Vaude)

Must be hard up on the booking floor. Using a dancing troupe from a flop musical as an act, an act without a beginning or a finish. Just 16 Russell Markert dames doing line work. That it happens to be good dancing doesn't matter. It's not an act. Five minutes No. 2 and an encore sandwiched in "one" three acts later. About the only effect is to confuse an audience.

And Charles Timbling and Co., from burlesque via small time, good enough turn for either, but out of the picture at the Palace. Whole stretches of the dialog smack of Gus Sun. They picked up the Daniel Boone gag now being told around town. It hit the stage with a thud. Timblin's colored preacher routine, survival from burlesque, was worth quite a few giggles.

Noticeable at the Palace of late that the first three acts are apt to be pretty weak. Easy to understand the difficulty of filling the No. 2 spot.

Julius Tannen's (New Acts) return to the fold, the tip off on the blacklist being in the incinerator, is not the least significant circumstance of the current bill. George Olsen mentioned from the stage that this was his first appearance at the Palace in five years. No blacklist there. Merely a matter of dough has kept him away.

A great band, that Olsen crew. Aptly labeled "ultra," they zowied the customers with ease and distinction in the closing intermission spot. Must be a big nut with 20 men, all grade A and jazzworthy.

Joseph Regan, Irish tenor, Palace repeat, was indorsed in extravagant terms by the customers, who voted his songs a little bit of okay.

Conrad and Eddy, standard, had a pushover starting things after the entre'act. Eddie Conrad remains a great clown. Oddly, and probably just a coincidence, there is a new vocal mannerism of his which produces a tone remarkably like the naval soprano of Ray Dean.

Willie Mauss, who rides a bicycle in a revolving and illuminated giant hoop, opened the show, and Giuran and Marguerite, w.k. dancing combo, closed near the 11 p. m. deadline Sabbath evening. Both turns were well received.

Big biz at $3. *Land.*

ACADEMY
(Vaudfilm)

No signs of after-holiday floppo here. Biz holds up remarkably well. Monday night jamup.

Speculation as to draw. The picture, with sound effects, was "Submarine" (Columbia), and then again Healy and Cross were back for a repeat. And on a six-act show they were placed in the closing spot. In any other house this might have been regarded as entirely wrong in regulation bill placement, but down at this house it didn't seem out of place.

Louis and Cherie opened the vaude. This man and woman "dumb act" showed to advantage here. The woman displays some prodigious strength in the way she holds the man by a teeth hold as he does some circusy balancing. The man is a physical Amazon. An effective act during its short stay.

Milt Douglas and orchestra went along in the usual Douglas way. He has two women, one going in for a vocal fling that found the voice almost lost in the huge auditorium. The music is of the topical stripe the 14th streeters are long familiar with, but Douglas' interruption with the plant seemed to slow up the act. Turn pleased in a way; perhaps on too early and perhaps not.

Caites Bros. were third, their combined comedy and dancing getting its usual applause.

At this theatre the work of little Mitzi, the Keno-Green offspring, was the outstander.

On looks and performance Helen Brown and the Albertina Rasch girls were a classy flash. The Rasch gals sure know how to step; an artistic stage picture, commanding of attention and applause. Miss Brown has everything in her favor and closed to big returns. A corking act and surefire for either vaude or film houses. Then came Healy and Cross.

Movietone News also. *Mark.*

DUMBBELLS (7)
School Act
13 Mins.; Full (Special)
86th Street

Small time school act with teacher surrounded in class room by an assorted bunch of over-sized brats. Chief comic does fat Jewish boy, Julius, and takes the newspaper over the head from teacher. Acrobatic contortion dance specialty by one of the girls only outstanding number. Others just time-consumers.

It's a type of humor that is still relished in the neighborhoods and smaller communities and will probably get by. Production negligible and talent passable. *Land.*

REGENT
(Vaudfilm)
(Wired)

Harlem bargain hunters, or others for that matter, will have no squawk on the first half show here. If it can line up shows like this one, allowing for its intermediary classification of course, house need have no qualms of being relegated to the all-sound policy which has been whispered around.

Three-hour show now. Five acts on the stage and two names on the screen talkers, viz., Chic Sale in a skit, "They're Coming After Me," and Joseph E. Howard in a reprise of his own song hits. Both registered with this mob. Also "Capt. Swagger" (Pathe) as the film feature. Capacity and plenty of railbirds Sunday night.

Tai Hai Ching Trio pace-made for the in the flesh section. Two men and women, Chinese, with usual routine of contortion, plate spinning handled somewhat unusually and getting over for the spot. Louis London followed with a rep of character songs that pleased. "Television Tattles" (New Acts) contributed both class and divertissement.

Claude and Marion romped away for hit honors without a struggle. Marion's clown antics seemingly improve with age. She carries the act, and how! No question about this one.

"Sylvan Fantasy," closing, was another neat production act with more ideas than generally crowded into a vaude flash. A semi-nursery affair without the rhyme, but with everything else. Two kids go astray in the woods and are entertained by a woodland cabaret contributed by butterflies and other woodland habitues. Toe ballet makes a nice picture with combined effect of the revue bound to please elders, and particularly a wow with the kids. Well mounted. *Edba.*

JEFFERSON
(Vaudfilm)
(Wired)

Good bill for first half at the Jefferson with comedy in abundance, also other ingredients required to make for good, snappy entertainment. Business light Sunday afternoon with probably the uncertain weather responsible.

Olga and Miska were adequate in opener with their dance. Barr and La Marr, mixed team, enlivened with a classy mixture of chatter, foolery and songs that more than made the grade. The man's nut stuff got 'em.

The Hill Billies, five men garbed as Ozark mountaineers, registered with what they described as home talent entertainment in the land where men are moonshiners. Their contrib consisted of harmony singing, instrumentation and dancing handled a la the Weaver boys, but no trick instruments. The hick ballad and banjo trio were main standouts and sent it over big.

Ford and Ricketts, mixed, have laugh-getting material in their skit, "The Wedding Ring." Just a domestic repartee of wrangling in a roped arena with butler as referee. Great idea and good act that made them like it.

Irene Riccardo, toplining, went over in next to shut with the best song characterization line up she has yet dispensed. "Whoa Pagliacci" in revamped style continues for opener with Irene in comedy cop outfit and making entrance on hobby horse. Two travesty numbers, Spanish and Scotch, kept them giggling, with "Operatic Blues," combining good vocalizing and foolery, sure fire for getaway.

Roy Sedley and Mob (New Acts) closed and cleaned, with a diverting revue that had everything, especially a corking light comic leader in Roy Sedley.

"Captain Swagger" (Pathe) and a talking short in the cinema section. *Edba.*

ALBEE
(Vaudfilm)

The optimistic theory that the new theatres in downtown Brooklyn would serve as stimuli to amusement catering in the vicinity seemed to be working out according to Hoyle Sunday night, although there have been pessimistic reports that the advent of the Brooklyn-Paramount cut into the nearby new Fox, although neither affecting the Albee, the Brooklyn-Strand (with its all-sound policy), nor Loew's Metropolitan. If anything, the overflow from the Paramount, which is a block away from the Albee, seems to have reacted in the latter's favor, because of proximity, more so than the other theatres.

The Albee goes in for a four-show grind on Sundays, standing them up from the late afternoon on. It might be that the terrific crush at the nearby Paramount, which is playing "Wings" at pop prices, had something to do with it, although the Albee has a pretty good sound-film as its own feature, Pathe's "Captain Swagger."

The stage portion of five acts is also distinguished, topped by the Mexican Tipica Orchestra, headed by Maestro Miguel Lerdo de Tejado. The band substituted for Roger Wolfe Kahn, the heralded musical feature, out through illness, probably making the spot next week. The dulcet Mexican musicians give out the same smooth and fetching native tunes which won them such rousing rewards at their Palace debut some months ago. The band is about due for a Broadway return and, following the succession of native "name" bandsmen, it will prove a smart booking, if only for a change of pace.

Preceding Maestro Lerdo's hot tamales were Glenn and Jenkins in the ace groove with their darky comedy. The Ethiops, with practically the same routine, are as effective as ever.

The show sequence placed Jane and Katherine Lee in the deuce position, owing to the full-stage first and third interludes. The now matured Lee gals are working hotsy-totsy, the younger and taller of the twain shaking that business on occasion and pepping it up. Some of their punny chatter from the gong fetched only mild returns, but they finally landed.

The trey spot held "The Undercurrent," prize-winning Chicago little theatre tournament playlet (New Acts), slated for the Palace, New York, next week. It's an all right dramalet. Another new act, The Collegiates, opened. *Abel.*

58TH ST.
(Vaudfilm)
(Wired)

Stamping ground for new acts this half, four of them in that class. Fifth and the only one known is the Bernie Cummins orchestra, doubling from the doggy Biltmore, and not so old to vaude either.

Despite the insecurity of newness, not a bad bill. But not too good for a new theatre's prestige. "Captain Swagger" (Pathe) on screen with sound.

Al Butts and his California Peaches were doing pantomime when singing as far as the rear quarter of the 58th was concerned, but classed as good intermediate entertainers when dancing. Dixie Four, colored singing quartet, with hot dance finish, deuced in good style. "My Best Girl," variety act of two men and three girls, dropped under that classification to rate as small time and in need of plenty for anything higher. McManus and Hickey, veteran men, in 16 minutes of low comedy that was considerably way down throughout, were just in front of Cummins, who closed. All, excepting Cummins and Dixie Four, are new acts.

Evidently Proctor doesn't expect overflow attendance. If the house ever gets one, it won't hold it with its retained small and old-fashioned lobby. When they saw the plans for the Paramount theatre, New York, they scrapped 'em for revision with a larger lobby. Since then the Paramount lobby has held more standees than the 58th is apt to seat in a year. *Bige.*

STATE
(Vaudfilm)

No arguing the value of this State layout at the four-bit tax; fine house and a great bill for the money or for any kind of money within reason. At this scale it has no competition on the main stem.

This week it has a whale of a feature in "White Shadows" (M-G-M sounded), only recently across the street at $2 at the Astor. The Fox Movietone full sound news service in addition to the M-G-M silent news reel is a recent addition to the house features. And on top of that a de luxe five-act vaude show.

Standout on the show side is Al B. White surrounded with a new and enlarged edition of his girl act which goes back to somewhere around 1911. Here he carries Yellman's orchestra, jazz outfit of 10 and a nice brass-banjo-piano combo, besides half a dozen girls with a clean-cut specialty of their own, a pair of trim boy hoofers, and finally his own m. c. with a finale in his handling of "Spell of the Blues." When the stage band thing was going good, this outfit would have held its own in the best company; and even now that the idea has been overdone it delivers abundant entertainment.

With the White unit doing nearly 45 minutes the show runs a little over three hours, and it never lets down.

Ross Wise, Jr., out of show from beginning. Flo. Gaynor and Bryon open with one of the snappiest skating turns yet. Two men working on a platform 8x8 do some amazing acrobatic feats on the rollers. Nicely costumed and a fast 5 minutes.

Lacking a comedy turn, No. 2, perhaps the harmonizing blues of

(Continued on page 49)

COLONY

(Wired)

New York, Jan. 5.

Here's a house which has intrigued the Street from its inception. Situated just two blocks above the Capitol and the Winter Garden the Colony has never enjoyed a happy existence. For some psychological reason or other there seems a dividing line between 51st and 53d streets on Broadway which the public deigns not to cross unless the tide of an overflow forces it upstream.

The Colony has been the subject of many a conversational debate, generally across luncheon tables, to the trade mob at large. The only individual who apparently hasn't tried to solve the puzzle seems to be B. S. Moss for the simple reason that he has already scribbled Q. E. D. after this problem in having found a $4,500 weekly rental answer. In view of that the importance of the question to Universal is no secret.

At various times the Colony has been mentioned as a prospective musical comedy or burlesque site. Neither of these reports has ever become a fact. There was also an idea proffered that this theatre might be the ideal spot on which to try a complete program of shorts, terminated by a specialized newsreel, at a 25-50 grind. Specifying that shrewd judgment be used in the selection of the one and two reelers, and now with sound having come in, this thought may still be worth something. If not all shorts then well selected 10 minute spools on both ends of the feature. On its current program the house is both substantiating and refuting this theory.

Example of substantiation unwinds in a reel of Walter Futter's "Curiosities," studio dialoged, with the refutation the complete ignoring by the present bill of a newsreel. "Curiosities" (Talking Shorts) steps out as an excellent idea which can be enhanced. It's a medley of educational subjects augmented by a voice describing and kidding them as they unwind. But how the Colony can see its way clear to omit a newsreel in favor of an ordinary Hawaiian scenic is either negligence or madness.

With heavy opposition to the south, and the public educated to visit that sector for its flicker amusement, it appears still possible for this theatre to extract enough individuals from the nightly whirlpool to give it consistently good weeks by building up the shorts around its feature spools so that the house will become known for its sidelight subjects. That probably means the stage end will have to go, and as seen this week the loss in entertainment will be nil and the saving in overhead important.

Jimmy Carr and his band are the week's performers plus a hoofing male team and a girl acrobatic dancer. It's not that the 21-minute presentation is so bad as that the stage end seems futile and an unnecessary expense here. They smoke in the loge section on this plot, the only such privilege allowed along grind picture house row outside of Loew's New York and its Roof. For 25 or 50 cents the odds are that they'd just as soon sit there and smoke through a solid film program without being interrupted by a stage act.

It wasn't so long ago that the Strand found itself facing a similar situation and got out of the hole by going all film and sound. As it stands, the way the Colony programs are laid out makes an audience presume the house is trying to compete with the Capitol, Roxy and Paramount on a lesser scale. The logical basis of comparison cannot be in this U site's favor.

Outside of eliminating a newsreel the Colony is not giving itself any the best of it on the presentation of its feature, "The Last Warning." This is a W. E. film sound track synchronization and despite the one-eighth reduced surface the titles spill off the screen to the extent that often one or two words are completely blotted out. It appeared a simple matter of swinging the projection machine a fraction to the left but the correction never took place during this show. And having been wired by Western Electric there is a noticeable difference between the reproduction for the program leader and the RCA-Photophone "Curiosities" in favor of the latter. There is a distinct scratch throughout the dialog sequences in "The Last Warning," with "Curiosities" surprisingly free from the same defect, marking an instance of interchangeability in which a foreign product sounds better on the home device.

Carr and his boys unfold a regulation band act neither above nor below the usual specifications. Comedy attempts were indifferent, a closing travesty on Kipling's "Boots" being the best rewarded. Girl acrobatic dancer didn't belong other than from the angle of allowing the smoking section to gaze upon a wide expanse of heavily powdered flesh. Doing the usual slow bends and splits, of which there is an overabundance in vaudeville, this femme was awkwardly spotted to impede what little pace Carr had been able to attain. Hoofing male duo were just that and no more. Names not caught as Carr announced them. House isn't annoying itself with supplying programs, figuring the double cast itemizing on both ends of the screen leader sufficient for any audience. During Carr's 21 minutes band members vocally solo unimpressively, perhaps because of an environment of stage set and routine simplicity with which the Manhattanite has grown so familiar.

The Colony ought to shuffle the cards and get a new deal. Architecturally it's a pleasant house and its capacity of 1,980 figures pliable to a new scheme. It can't compete with its dominating neighbors on the same basis and should quit reminding the public of that fact. A strong list of shorts surrounding the feature might do it with particular attention given its newsreel. The Roxy was the first house to realize and give the news what it deserves since which the Strand has also seen the light, and those who think the current events as presented in these two houses don't draw or help build their programs are overlooking an important phase of the picture house program. It's an opening the Colony can try to take advantage of instead of passing it up altogether, this week's program being much like a shoe without a lace.

Three-quarters downstairs and not more than a quarter upstairs late Saturday afternoon. *Sid.*

PARAMOUNT

("Cherio"-Unit)

(Wired)

New York, Jan. 5.

The turnover on m. c.s at this house is terrific. They come and go like generations of dandelions, short lived but ever plentiful. Bennie Krueger had enough after two weeks. Gene Rodemich opened Saturday under heart-breaking conditions with his identity carefully hidden from the public, his personality, if he has one, rigorously suppressed and almost anyone else more important.

Variety knows a mugg who knows a guy who states positively that in Boston, at the Metropolitan, Rodemich is a popular and important individual.

Possibly the most interesting single item on the Paramount program this week (at least so far as the masculine contingent is concerned) is the shot in the newsreel showing Roy Reigels, the California centre, making his 60-yard run to the wrong goal. Fox and some of the others were reported as muffing this prize freak incident through the cameramen's position on the field. Paramount's man was more phlegmatic and got an excellent take of the whole play.

Another feature attracting attention Saturday afternoon was Dave Rubinoff, the guest conductor of the pit orchestra. This gent came in on gum shoes a couple of months ago to take charge of the hydraulic platform. Working busily but quietly he has made the pit mean something where it never did before. He was in fighting trim Saturday, waving his baton like a field marshall, now leaning forward coaxingly, now shoulder back in martial command, full of calisthenics, vitality and a million applause-winning tricks. He mixes good showmanship with well-grounded musicianship.

The overture was a melange of pop stuff from musical comedies of 1928, characterized by superlative arrangements that preserved the melodies and yet made them seem quite classical. The Paramount can soak up more of this gravy. It's especially helpful if some other department should happen to be n.s.g. of a week.

Paul Oscard produced the current stage unit, "Cherio," named for the song of that title now on the counters. It is a modestly hooked up production holding sufficient entertainment voltage and here and there a suggestion of novelty. Within the budget and pattern laid down by the powers it is pleasant divertisement.

Wally Jackson, eccentric dancer and comic, shows himself versatile and clever. Helen McFarland brings to picture houses the rather unique classification of a dancing xylophone player. She is very adept at carrying a melody with the mallets while getting in all the taps in a cleak routine.

Grace and Marie Eline, vaude duo with vaude methods, are rather more slapstick than the dignified Publix shows are accustomed to. They will probably be doubly welcome along the route for that very reason. They kibbitz and mugg for a lot of laughs yet manage to hold themselves free of blatancy.

The missus is currently abetting Jesse Crawford's organ concert. Grand opera selections are used exclusively with the rich vibrant melodies of the classics providing unusual opportunities for the many-throated instruments to produce highly tonic music. The snatch from "Carmen" was notably effective and suggests a type of music well adapted for the organ which is, after all, rather too splendid a thing to be wasted on tin pan tunes with asinine lyrics.

First National's "Synthetic Sin" is the feature this week, the bill rounded out by a Robert Benchley dido as a Fox talking short. *Land.*

METROPOLITAN

(Wired)

Los Angeles, Jan. 2.

Ben Bard steps out as an m. c. It is quite a surprise to see a stage conversationalist make the customers like talk, and nothing but it, when he takes up nearly half the time of a stage show to give it to them. As a rule an audience expects more than talk from an m. c. in a picture emporium. However, Bard does nothing but that, and they eat it up.

He does something else, brings the show right up to show smartness and class and sells it to great advantage for the artists who comprise the traveling unit. Bard, formerly straight man with Jack Pearl, is here in the second week and from indications he may be more tolerable in this house to the buyers than any of his predecessors for the past year.

Of course being a male clothes horse, Bard is last-minute so far as clothes and appearance are concerned. He works with Bobby Callahan, comic and foil, brother of Chuck Callahan, working with Gene Morgan at Loew's State a block away. Callahan is great comedy balance for Bard and quite likely when latter gets tired of the picture house racket he might take Callahan along with him and do one of those two men specialties in either vode or musical shows.

For second week they started off with Bard working on stage with band and Callahan in comic regalia in audience. Bard asks for selections to be played by band a la Phil Baker and Callahan does the Sid Silvers wise cracks from audience, coming on stage to work with straight man.

Then Bard comes forth with an idea based along lines of Henry Santry recitation to get band effects on his "Will Tell" story. Bard uses his idea to show synchronization between words and music, with story based on romance of boy and girl that winds up in pictures and marriage. Very similar even to musical arrangements and effects of the Santry act. Also he and Callahan dig deep to find the old ones for talk routine, getting down to "my girl is sick," with "How do you know?" "Why, the bell is out of order." Cash buyers here liked it, and plenty, so the old hoke still hangs high.

Unit for the week was "Parisian Nights," a John Murray Anderson Publix product with Alan Foster Girls, 12 of them. Act has as its specialists Novello Bros., who have played locally everywhere. Boys still do their musical acrobatics and bird romance. Ginger Rogers, tiny blonde mimic who distorts her English vocabularly, hit easily. Duval and Mlle. Andree, aided by Henry Mack, did just another "Apache" dance.

The Foster Girls were used to good advantage in several novel numbers.

Bard improved the show in its entirety through his selling and pulling together of loose end methods.

Raymond Paige now conducting orchestra as Bard does not use baton, only cane. Screen feature "The Case of Lena Smith." Paramount News weekly shots opened.

With New Year's week trade heavy, show left nice impression. *Ung.*

AVALON

(Wired)

Chicago, Jan. 2.

This south side garden of paradise is one of about 40 picture houses operated in receivership by the Chicago Title & Trust Company, which takes under its protecting wing anything from the aforementioned heaven on earth to a cheese box on a side street with charming democracy. Flat pocketbooks carry no class distinction.

It may be that the architect who designed the Avalon had a vision of impending disaster. Each of the countless art objects scattered about the theatre is nailed, glued or screwed in place. Any of the thousands of neighborhood stockholders who were taken for a paper ride can get something for their money only by sawing out a wall or carrying home the ceiling. Or they could hire the guy who swiped a chandelier from the Chicago theatre in broad daylight to think up something.

Illness of Dell Lampe, regular m. c., this week brought to notice a pleasant, talented and appealing member of his band who has the ability to take over an m. c. berth of his own after a little grooming. He's Charlie Agnie. Besides the customary routine of waving his stick, smiling like a toothpaste ad and talking, he took a solo spot to play drums, guitar, trumpet, xylophone and sax. Customers liked him considerably.

Stage program was titled "Hello, 1929," with the 12-piece Lampe band, ballet of eight, and four acts. Immovable cabaret setting used, including a large canopied stand for the musicians and tables on either side. The plump ballet started things with a strutting cane number, building into first appearance of Suzette and Jose for a tango. Team came on again later for an adagio waltz, and worked with easy grace in both numbers.

Prosper and Maret, hand-to-hand balancing team look good in picture houses with slow and smooth routining aimed at display rather than sensationalism. Boys are in exceptional contrast, the understander probably weighing three times as much as his partner, and that contrast permits several strong-arm lifts that an average team couldn't handle. Ballet followed the acrobats in a snappy workout of hot hips and galvanic gams.

Meehan and Newman, mixed team, stabbing at wisecracks, hoofing and singing, are weak. Primarily the gent's an acrobatic hoofer and the girl a yodeler. Not enough in the act to hold up the fill-in moments. Adams and Rasch, male song team, closed the act section with a mixture of character and comedy numbers, handled well, but too old at times. One example is "So's Your Old Mandarin," and another "I'm Looking for a Girl Named Sally."

Finale had the orchestra, ballet and m. c. promising in song to do right by the customers doing the new year. No mention made of the stockholders. Show as a whole oke, carrying sound version of "Show Girl" (F. N.), Movietone News and Vitaphone short of Jay Velie on the screen.

House just made capacity for the first show New Year's night. Times have been better. *Bing.*

ORIENTAL

(Wired)

Chicago, Jan. 5.

Resolutions being in order at this time, the B & K publicity department constructed a brief but pithy message from the organization to picture house patrons at large. Announcement of the bigger and better things to be pursued by B & K houses the coming year is made via a screen trailer.

Incidentally it is mentioned that 30,000,000 people visited all the B & K theatres during 1928. A staggering number, yet probably so, considering the capacity of all these houses. The Oriental alone accommodates 3,200 and has been contributing a handsome share towards the total right along. As long as B & K are thinking about resolutions and other things, it might not be amiss to pause on the matter of new faces in their stage shows.

That item is important when the majority of picture housegoers are the same each week and soon become familiar with names and countenances.

While Paul Ash was able to linger here for over two years and still go out a ruling favorite, it is only because he was the most unique picture house attraction this town has ever had. And by that virtue Ash was able to put over and "make" many acts—even if he had to keep 'em by his side for months in the process. Ash is now gone, and with him the ingenuity of "making" acts. For the past few months stock acts have been nestling in the wings of the Oriental. About the only changes weekly are their costumes. Economy angle may be a point of vantage, but the length of their popularity is another.

Stage production this week is Louie McDermott's. It's a nautical rigout with the band in the pit until the finale. Scenically, it is as good a show as McDermott usually puts out. He has an eye for color, construction and effects that at times overshadow weaker spots. Just three outside acts in this unit: Allen and Canfield, Luster Bros., and Bobby Pincus. The first has been plucked from vaude, while Pincus until recently worked with Ted Healey in "Night in Spain." The blue and risque stuff Pincus got away with while working for the Shuberts is going to prove a stumbling-block for him in picture houses, if he doesn't watch out. He doesn't need to resort to off-color lines to get by. Pincus is a clever dancer and a good performer without the dirt.

Doris Allen and Eddie Canfield are doing their regular vaude turn and getting results. They howled at Doris in this house. Luster Bros., acrobats, slowed things up just a bit in this layout. Their routines are standard and familiar.

Tommy Atkins Sextet, with Nell O'Day, absent for a week, are back with routines slightly different than usual. Nell is a bright spot and plenty sightful.

The boys this time, instead of the girl lineup, led off the show. Jeanne Lang, personality mite, had more to do than usually working with the Sextet, the m.c. and all around. Arthur Nealy, another fixture, stopped the continuity of the show by stepping out on the runway and letting loose with two ancient yet apparently still popular songs such as "Roses of Picardy" and "When Irish Eyes Are Smiling."

House program had Preston Sellers in an organ bee with the customers; a Pathe sound newsreel and "Shopworn Angel" (Par) the feature. *Loop.*

ROXY

(Wired)

New York, Jan. 5.

Two high lights in the stage show, one the fine pageantry of a circus clown number lasting 15 minutes and the other a song and ballet number called "In Holland." Almost equal in smash sight effect was one of those dancing girl ensembles the house puts on from time to time. Stage show outweighs in interest the screen feature, "Romance of the Underworld" (Fox), outmoded crime story.

Use of the "Laugh, Clown, Laugh" idea at this time isn't too fortunate, the thing having been overdone of late. But this episode carries through from its splendid staging, its swift movement and the rapid succession of specialties. Stage is set as the performers' entrance of a circus, where the age old tragedy of Pierot and Pierette is acted out between sawdust clown, bareback rider and Harlequin in the person of a ring performer. To the vocal accompaniment of Douglas Stansbury as the clown (classic themes are used mostly and the modern "Laugh, Clown" melody is out) the age old tragedy is enacted in a setting of circus people in bright costumes, movement and engaging atmosphere. Original music is provided by Maurice Baron and "Poor Punchinello," Pollack, Lewis and Young's follow-up to "Laugh, Clown" is woven into the action.

"In Holland" is a simple Dutch ballet and song number, beautifully staged, with the whole picture worked out in shades of blue like a delf design in china (or is it the English willow pattern). Curtain rises on the grouped ensemble made into a smashing Dutch picture, tricky blending of lights giving a startling effect of airy grace.

The Roxyette number mentioned is a splash in color. The girls are broken into four groups, each group garbed in contrasting frocks, the short skirts made of waving ostrich feathers. The color combinations are here listed, since the whole effect comes from the startling contrasts: fronts of one set are black and backs of turquoise; another has front of grass green and back of vivid orange; front of cerise has back of corn yellow and front of white has orchid reverse. These four groups of colors in precision routines were a riot and one of the applause climaxes of the performance. Another neat item was a new arrangement of the Roxy red silhouette, nicely done by three girls and a man in comedy dance story.

News reel is now entirely Movietone and sounded. It runs over 15 minutes, and is the complete service as reviewed elsewhere.

Erno Rapee has arranged a splendid overture in a medley of selections from "La Boheme," appropriate to the "Clown" presentation. No effort to blend the feature into the show, subject matter of the old-fashioned melodrama being alien to anything in the stage offering. *Rush.*

BRANFORD

Newark, Jan. 5.

Harry Crull's latest offers considerable entertainment, distinguished, however, only for the setting, a novelty in staking, and Lil Esther.

A striking set in blue, green and gold, shows a huge figure of a dancer high in back before which sits the band with gold stands. Stepped down are two more figures partly cut out on each side. Before the band grouped down are cut-out semi-circles of blue and gold, while tricky borders and wings make a class set complete. Good use of lights adds. After a brief band number 11 Orange Blossom Girls dance, followed by Dorothy Barnett and one of the Bennett Brothers in a tough song and dance. Frances Kay, acrobatic dancer, yields to Ben Ross, who does a brief Harry Langdon and then cartoons to a cold reception.

Ross, m. c. for the next few weeks, gave promise when he started that has not been fulfilled. He has a pleasing appearance and a good singing voice, assets which he has failed to capitalize. He serves well enough as an m. c., but that is all. In the accompaniment the orchestra sounds great as elsewhere.

Bennett Brothers amuse with dancing, as does Dorothy Barnett in a character song. The girls follow with harmonicas and do an eccentric dance. Three Doodads, youthful brass players, and Lee and Gould, comedy singers, are liked.

Lil' Esther, diminutive colored performer, only smash of the evening. She sings and dances. Doubtless will join the list of Branford favorites.

A huge screen comes down and dancers appear silhouetted. Effective and well done, but old stuff. Screen up and in green light girls in silvered costumes dance to a striking appearance with the cut-outs illuminated in back. Whole company in with Ross singing for curtain, 52 minutes.

Frank White at organ uses some novel effects, but doesn't get audience to sing wildly to his original numbers. Organ and screen do not agree on one slide. Clever ending with males and females counter

(Continued on page 49)

Vaudeville Reviews

(Continued from page 47)

Barr and Davis was the next best thing. Two women work quietly but easily and deliver an agreeable session. They are in light brown, make a good appearance and don't attempt too much. No talk. Harmonizing in syncopation is sufficient.

Goss and Barrows, first comedy turn, No. 3. A fast, flashy opening got them going and they held to the finish, their only error being in over playing for applause with repeated bends. Introduction has fresh book agent crashing widow's cottage and getting himself talked into a state of exhaustion. From that they go into song numbers and low comedy rough stuff involving glimpses of the plump Miss Barrows' lingerie.

Finish has Goss doing a fast Varsity and after a change to whisp of skirt and plenty of opera stockings to emphasize the girl's opulent knees and such. Finale has her in a tap Varsity routine for a capital getaway which they nearly spoiled.

Another comedy turn, Cole and Snyder, follows with the novelty talking picture trick opening and burlesque film studio finish. In between Dutch dialect crossfire and good here for laughs. Finish partly new idea. They have taken a clip of Chaplin's "The Tramp" or one equally early and while the screen action goes on, the German comic goes through business of directing the picture, always giving directions just in time to have them obeyed. Runs a bit too long now, but ought to make a good finish handled more briefly.

Then into the White revue, that has everything, including specialty talent, which most flash revues are without. *Rush.*

AMERICAN

(Vaudfilm)

Small timey but a nicely paced eight-act bill. Enough comedy, most of it comical, and plenty of women, mostly young.

Of the nine femmes scattered through the show six wore short wardrobe, and although one would do better under a skirt, the stage, for a change, is giving the screen the elbow on sex appeal.

Feature picture, "Lilac Time" (FN), was figured to draw in spite of the inexpensive vaude layout, and it did Monday night. Better than average downstairs, while the roof filled up early and looked rather good by 9.

Full stage dumb acts opened and closed, with the six spots in between never silent and three straight comedy. Opener was Tom and Betty Walters (New Acts), mixed couple on a tight wire, while the somewhat better known Conlay Trio closed. Latter includes an odd pole bit by the two men. Spangled pole (short) is suspended from the jaws of the head-down strong man, while the other does perch work and plays a trumpet up near the top. Woman helps out with some speedy ground work.

The veteran Transfield Sisters, instrumentalists and singers, were a slight surprise in showing up in the deuce with their two-act. That 10-act with a band the girls were playing around with a short time ago probably was scrapped for want of proper coin. Also, it's duobtlessly less difficult for the Transfields to get along alone as they've been getting along for years—never show-stoppers, but always intermediate pleasers.

Lew Archer (New Acts), baggy pantalooned comic with a freak delivery is supported by a singing straight girl who rates more than the "and Co." billing now used. If Archer would get himself an opening comedy lyric and drop the flat flirtation getaway, and if the girl would make a costume change during her one off and on, the combination might command attention. In present form it was just on the edge to the American auditors.

Three Alexander Sisters, good looking girl dancers, are just under the big-time line, but would certainly get out from under with a better staged finale. At that, the sightliest item in the show and close to the Wilson Bros., Dutch comics, for hit honors. Both under New Acts.

Hewitt and Hall and Geo. Yeoman and "Lizzie," futuristic skit, held up their last-half assignments capably, just ahead of the Wilsons. *Bige.*

86TH STREET

(Vaudfilm)

This house may be a contender for first place in the matter of prosperity among the vaudfilm tabernacles of Gotham. It's almost always full. Yorkville neighbors are not only liberal spenders, but easy and heart laughers. Making it perfect for everyone.

The vaude first half included Dumbells (New Acts), our old friend. Nine Crazy Kids reduced to seven. School acts have been passe for quite some time, but it was all new, bright and diverting to the pew holders. Every time teacher socked big Julius over the bean with a newspaper they roared.

Paul Specht, appearing in person with a band (New Acts), doesn't rate high in a trade appraisal, although he did well at the 86th Street, which is, as hinted, something of a pushover audience. Pretty, crude and elementary is this Specht bunch. Their "effects" are playing show lack of practice, as if newly thrown together. Shining light of the act is Johnny Morris, a drummer with personality, ideas and showmanship. If the band were as good as its percussion department it would be there in caps.

Two acts in "one," both emphasizing dancing, although both do chatter and songs. Stanley and Birnes and Bennett and Richards spotted number two and four, respectively.

Not a particularly good bill in blend or layout and closing with more dancing with Lee Gale Ensemble (New Acts). Acts individually meritorious and liked in toto by the easy-giggling customers. "Captain Swaggger" (Pathe) on the screen. *Land.*

81ST ST.

(Vaudfilm)

Betty Blythe, aforetime a name in the flickers but dimmed by long absence in foreign studios, supplies the central point of public interest around which the bookers have grouped a compact and likable six-act bill. Film feature weak with "Capt. Swagger" (Pathe), featuring Rod La Rocque and Sue Carol. Attendance Sunday afternoon lighter than usual. Weather figured, clearing in the early afternoon after a murderous morning of rain.

The Blythe turn (New Acts) is a standout for medium-grade vaudeville. Betty is headed for a comeback after losing her home public by terrible foreign handling. She has a voice which is the whole trick of the campaign, and here is surrounded with a smart bit of song and talk calculated to display the vocal talent, and something approaching genius in wearing clothes that stick like wet paper—or little clothes of any kind.

Back Sisters and Co. (New Acts) open. Four Aristocrats No. 2 is indication of material that went into the show. This quartet has a character of its own and makes capital entertainment. For instance, a soulful tenor singing a sentimental ballad under subdued lights to the accompaniment of guitar in slurred notes of the Hawaiian school does the turn no harm. Spoiled a good impression by stealing a row of bows and coming back for a long encore. Stayed 20 minutes and walked off after the mob was willing to have 'em go. That's what they get for forcing bends No. 2.

Mr. and Mrs. Jimmy Barry back with "Clinging Ivy" were No. 3. Late for first comedy, but not too late. Breezed through accompanied by laughter and got away briskly on the right instant, 15 minutes exactly.

Miss Blythe here for 18 minutes of combined personality flash and class song cycle, with just the shadow of a story leading to a curtain gag.

Fred Stritt, next to closing, supplied strong-arm comedy talk, song and by-play with a girl plant. This single, graduate from the m. c. ranks of the west, grows on one. Here he had a spot and cleaned up in a comedy way. This revised opinion of his comedy, however, doesn't go for the pea green collegiate suit nor for the objectionable audience business involving gum drops. That may do for a Chicago suburban matinee crowd, but the 81st Street is something else again.

Billy Wells and the Four Fays, song and dance flash (New Acts)—and the only item of the kind on the bill—closed to an applause cleanup based largely upon the grotesque dancing and clean-cut comedy pantomime of the comedian. *Rush.*

HIPPODROME

(Vaudfilm)

With unconventional spotting holding a pretty good vaude show to minimum effect, the Hip's stage didn't look as smart as it might have on Sunday. Enough variety and good variety, although far from properly scattered.

Josephine McLean's Dance Rhapsodies, well staged Coast flash, opened in fine style, but from then on no one lifted a leg. And all the comedy in the six-act bill was in the last three acts, with only one of the three purely comedy and another more singing than comedy. Rae Samuels, in the closer, was the logical next-to-closer. She can't very well miss anywhere, but there are hits and hits, and it's tough enough for quiet vocalisms in the big house without a spot handicap. That surprise harmonica finish of Rae's wasn't so much of a surprise after all in following the Emory Manly troupe (New Acts), also involving a mouth organ number among other novelties. It would have been best to turn the two around.

Steve Freda and Johnny Palace, with the only comedy talk on the program, were laying 'em faster than the nation's champ hen until the harmony singing getaway. This once superb team of wop dialecticians seems to be in the "V. V." class today. Their chatter routine of a year or so ago was a gem—a gem in their talking short film, just as it was in vaude—but after the transfer to screen it was out for vaude. The supplanting material is far inferior, forcing reliance upon a singing finish after a practical loss of 10 minutes with talk. What Freda and Palace need is another act, one equal to their pre-film turn and not the rehash used at present. Too standard a comedy team to forget about comedy.

Ilari (New Acts) was suffering with something. Whatever it was it gummed up his first show plenty. After making six passes at the neckpiece and cracking a high finish he was forced to walk off prematurely, shaking his head in obvious disgust. Instead of alibiing after the stroll he returned for another song. He had a chance to get over on temperament alone by ripping off the bothersome collar, but he muffed it. That might have sold the finish, and nothing else could or did. Ilari is billed inside and out as "The New Caruso," with no mention of an operatic past.

Two extreme novelty acts were third and fifth. Nathal, the former, had oceans of room here for his monkey impersonation. His trip around the Hippodrome loge must have been quite strenuous after the smaller stands, but even more amazing here. Exploitation Nathan rates, and which would be as valuable to the box office as to the imported novelty, hasn't shown up as yet. And Nathal was brought over here to exploit. If they're waiting for the neighborhoods and the kids therein for ballyhoo purposes, then why waste him downtown? Picture houses would build a jungle show around a guy like that. He had the rear half of the house to himself Sunday mat. "The Jazz Age" (FBO) film. *Bige.*

FIFTH AVE.

(Wired—All Sound)

It becomes more and more apparent that the weakness of the all-sound policy is the meagre supply of shorts—not only good shorts, but in cold fact shorts of any sort at all. Sound accessories, synchronized music atmosphere and incidental effect does a lot for the feature subject. As it happened, this reviewer sat through parts of the same feature on the same day twice. Subject was "Capt. Swagger" (Pathe), silent, at the 81st Street and with organ accompaniment, and with R.C.A. - Photophone effects here.

Mechanical effects did much to enhance. Mere organ obbligato somehow gives one a spiritless feeling; perhaps because one associates the droning pipes with that interval when the audience changes between shows. Anyhow, the canned music score peps the subject up vastly, or unmistakably did in the instance cited. But the shorts, or rather the short, for there was only one—Ben Bernie on Fox Movietone, was too brief to support a short program all by itself.

In default of brief sight-sound subjects the burden fell upon the sounded Pathe newsreel, which saved with its variety and nicely laid out series of library and news shots. There were five of the sound Pathe clips, best being the roar of a race between mosquito boats with outboard motors, for which closeups were taken in the Coast studio. Pathe's sounder is far back in topical news, as illustrated in this issue, which has Gov. Roosevelt in an informal chat during which he refers to the coming inauguration. Silent reel is given complete and has the inauguration exercises in the Senate chamber and the review of the parade outside, thus drawing attention in the same bill to the difference in the sounder's prepared shots and the silent reel's spot news. Nevertheless, the sounder is interesting material, particularly in the absence of supporting shorts for the program.

Other item on the bill was a Stern Bros. comedy in the "Let George Do It," a particularly rowdy and unrestrained bit of low comedy, without much genuine fun but plenty of fast moving horse play. Served its purpose.

All in all just a fairly diverting program considering the easy tap of 40 cents for Sunday evening. Full sound at that price ought to bring customers, but as a matter of fact, there were plenty of vacant seats Sunday evening. *Rush.*

RIVERSIDE

(Vaudfilm)

Whether it's because of the soundfilm policy or Phil Fabello's sizeable local popularity—the draw could hardly be ascribed to the "Padlocks" flash act—Sunday matinee gross was terrific. House attaches voted it the best Sunday aft. in many a week.

The Riverside features RCA Photophone as its sound synchronizer in the supplemental marquee banners. Wiring was put into practical operation the last half of last week with "Showfolks," the current first half, with "Capt. Swagger" (Pathe) as the feature, rounding out the first full week of the wired policy.

Riverside works on a split week, two-a-day reserved seat policy with four exhibitions of the feature—before and after the vaudeville portions. They formerly came late, just in time for the stage show and for the final showing of the picture, but somehow with the versatile Phil Fabello harmonists in the pit, they seem to be coming in early. Fabello's novelty pit entertainers are a departure in this type of trench divertissement and, from plans, will be utilized every so often as the centers of a stage presentation at the Riverside. They are entertaining and musically adept, being headed by an expert baton-wielder and a showman. They're an act in themselves.

The big act, and the only one, is a Keith unit, numerically changed to "Padlocks of 1929," although playing around for some while. It's an offshoot of the flop Texas Guinan's "Padlocks" revue and with Kay Vaughn, Charles Taye, Ed West, Harriett Hilliard, Traymore and Lee, Ben Alley, Phyllis Merle and Frances Perrone (principals), jazz sextet and 10 nondescript choristers. It's a fast diverting presentation if overly familiar, hokey and, at times, smutty.

All the released bits of blackout in the Winter Garden and Columbia-Mutual lexicon are revived anew. They haven't missed a bit of familiar hoke from the judicial determination of the gal's male parentage (this as part of a free-for-all Irish justice slapstick) to the bit of the stooge husband coming home, removing his shoes and being "bawled" by the wife, only to alibi that he's not undressing, but dressing to get to work. An extra kicker, rather dirty for Keith approval, has to do with husband's exit, yodeling his maudlin "Oh, what a night," while the wife's consort in the prop bed uncovers the sheet and echos "Oh, what a night."

The chorines are brutal, but if it's case of meeting the nut, chances are they couldn't get anything better but plenty of cheating there.

Act introduces from the audience, Kay Vaughn as femme m. c. bringing the principals on singly from the auditorium, introducing each by name. The begoggled male, presumably Charles Faye, works well and Ed West, the diminutive comic, bespeaks of more important potentialities. They liked the act. Running time, 55 minutes.

Eddie Goodman, switched from the now defunct Broadway, new house manager. Sid Hawkins at the 81st Street, is supervising both theatres. *Abel.*

ILL AND INJURED

Dell Lampe, m. c. at Avalon, Chicago, confined to his home by illness.

Bill Seeley is slowly recovering from stomach trouble at the tea house he and his wife, Lucille (Cockatoos) operate on the Merrick road, near Brookhaven, L. I.

Bert Mayo, vaude producer, had several ribs broken and his body severely bruised in an auto accident Jan. 2 outside New Brunswick, N. J. Mayo was going home when a truck crashed into his auto.

Capt. Charles Betts, seal trainer, recovering from pneumonia.

John Hardgrove (Hardgrove Bros.) successfully operated upon for abscess on knee by Dr. Farrell in New York hospital last week.

Eva Puck is at Miami Beach recovering from her recent illness. It may be another week or so before she will return to "Show Boat."

Ed Kelly, manager for Jane Cowl, is confined to his hotel, ill. John Sheehan is temporarily counting up for him.

Marion Hayden, last with "My Maryland," is recovering from a severe illness in Miami, Fla.

Write to the ill and injured

Houses Opening

Park, Tampa, Fla., seating 1,500, opened by Anthony Shimko. It can also play road attractions.

Princess, Sioux City, Ia., opened Jan. 1 with Vitaphone and Movietone.

Garden, Davenport, Ia., (Blank-Publix) has gone sound. First all-talker was "On Trial," Dec 30. House seats under 1,000.

Alhambra, Decatur, Ill., reopened Dec. 30, following a fire a few weeks ago.

Riverside, Riverside, Cal., West Coast Junior Circuit House, 1,600 seats, Jan. 11. Tri-weekly change vaud film policy.

FILM HOUSE REVIEWS

(Continued from page 48)

singing to same melody. Eight minutes.

News reel 10 minutes. Three Pars. Two M-G-M's. Two Kinos. Two Fox. Feature, "Naughty Baby" with star, Alice White, popular here. 133 minutes. Holdout on first show. *Austin.*

EASTMAN

(Wired)

Rochester, N. Y., Jan. 4.

Young Kid 1929 introduces a brightly entertaining stage act, "New Year's Resolutions," at the Eastman this week.

Opening has Martin Vogt as a decrepid old man in gray cloak and carrying the traditional scythe, watching a huge stage clock tick off the final seconds to 12. Petite and attractive Mary Berger in skimpy trunks and blouse decorates the pendulum. As it strikes the hour, she hops out as the 1929 Kid, sends the old man on his way and drags out a big book of resolutions.

First resolution, "Smoke More Cigarets," brings out Albert Newcomb, Marie Wilson, Marion McKeon and Lowell MacMillan in old time costumes as a smoking quartet. Their song is a humorous parody on opera "Rigoletto."

Second resolution, "Drink More Coffee," calls forth Vera Colburn as a gay spinster in an original song. A shaking dozen of the Eastman theatre ballet put on a snappy number to illustrate the third resolution, "Shake More Cocktails." Each carries a cocktail shaker with the ice inside and these provide the music for the bit of unison kicking.

Dorothy Drakeley, developing into a comedienne of parts, sings for the fourth resolution, "Dig More Gold," with a dumb little ditty. She is okay as the little gold digger.

First four bits are done in front of the blue velvet drop. This sweeps back on a brilliant New Year's ball room scene for the fifth resolution, "Keep Late Hours." Ensemble in evening dress fox trots and then forms colorful background for Thelma Biracree and Ivan Triesault in a New Year's waltz.

Photophone sound effects are used throughout feature film, "Lilac Time." Several raw spots in the score as presented. Picture clicks, though.

Orchestra plays Franz von Suppe's "Beautiful Galatea" overture with Victor Wagner conducting. Current events, fashion news and movietone singing specialty by Johnny Marvin. *Record.*

TOUGH HOTELS

(Continued from page 1)

A large percentage of the actors living in these hotels have long since run out of alibis. It is only the generosity of the landlord that keeps them going.

The few remaining hotels in Times Square catering to the theatrical profession either have managers or owners once actors themselves, who know that the actors they are carrying on the cuff are good fellows when they have it, but they, too, are reaching out for non-professional guests in order to meet current expenses.

The one ray of hope held by the operators of the theatrical hotels for a clearing of the back-due rent situation is the promise of improved conditions in 1929.

MARRIAGES

Sid Lewis, vaude, to Louise Curlin (non-pro.) Jan. 4 in Chicago.

Lina Basquette to John Peverell Marley, picture cameraman, in Beverly Hills, Cal., Jan. 7. Miss Basquette is the widow of Sam Warner of Warner Bros.

Rosabelle Laemmle, daughter of Carl Laemmle, to Stanley Bergerman (non-pro.) January 2 at Beverly Hills, Cal.

William Pernell, Fox title writer, to Mary Armstrong (non-pro.) at Santa Barbara, Cal., Jan. 5.

Irene Pavloska, soprano with Chicago Opera, to Dr. Maurice Elias Mesirow, at Chicago, Dec. 29.

Elie Charlier Edson, press agent, to Anita L. Pollitzer, society girl, in Chicago, Dec. 28. Groom former publicity director for the Chicago Opera, now with Morris Gest handling "Redemption."

Jason Robards to Agnes Lynch, at Glendale, Cal., Jan. 6. Both of screen.

Laurence Schwab to Mildred Brown, Jan. 8, at Teaneck, N. J. Schwab and Mandel's new "Follow Thru" opened same date. Bride was ingenue in "No, No, Nanette," "Queen High" and "Good News."

PRESENTATIONS—BILLS

NEXT WEEK (January 14)
THIS WEEK (January 7)

Shows carrying numerals such as (13) or (14) indicate opening next week on Sunday or Monday, as date may be. For this week (6) or (7) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

PARIS
Week Jan. 7

Casino de Paris
Jane Marnac
Edna Covey
Mitty & Tillio
Saint Granier
Henry Laverne
Bach-Florelle
Gomez 3
Endja Mogoul
Ninor Guerald
L Tiller Girls
E Ricaux
Paulette Franck
Anita Labarta
Garat-Calas
Mayol Concert
Marie Dubas

Irvin 2
Pizella
Lucienne Boyer
Manquella Del Rio
Germaine Bredy
Suzy Leffort
Olympia
Nini Roussel
Frehel
Wolff
Trianeras 4
Cartis
Souzy & James
Rels Hamad 10
Jack Wery
Will Lacey
Jussy

LONDON
Week Jan. 7

FINSBURY PARK
Empire
Young Bloods of V
HACKNEY
Empire
Formby's Nite Out
LONDON
Alhambra
Hal Swain's Bd
Arnaut Bros
Maslova
Charley Higgins
Welsh Miners
Pauline & Diana
Chris Charlton
Coliseum
Terrier Racing
Chinese Sync
June Dancers
Johnson Clark
Connor 2
Plattier Bros
Charles Hayes
Auntie
Hippodrome
That's a Good Girl

Victoria Palace
Layton & J'hnst'ne
Arthur Prince
Victoria Girls
Splendid & Ptnr
3 Liviers
Florence Oldham
Zellini
Otway Bros
NEW CROSS
Empire
Splinters
SH'PH'RDS BUSH
Empire
Greenlee & Dr'yton
Anna Louis 3
D & E Barstow
Valentine & Bell
Edith & Joyce
Mihill Johnson Sis
Jack Grieve
STRATFORD
Empire
Clowns in Clover
WOOD GREEN
Empire
Thark

PROVINCIAL
ENGLAND

ARDW'CK GREEN
Empire
2 of Us
Frank Van Hoven
Kremo Family
Skeets Martin
Leo Sax 3
The Daros
Norman Carrol
BIRMINGHAM
Empire
Haunted Light
Grand
Bishop's Cabaret
Talbot O'Farrell
The Bourbons
Munroe Bros
May Henderson
Marie Lawton
Clarke & May
Morris Girls & M'x
BLACKPOOL
Opera House
Her Past
BRADFORD
Alhambra
M'ny H'ppy R't'rns
BRISTOL
Hippodrome
Willy Pantzer Co
Kath Maddock's Co
Victor Andre
Kuhn Bros
Wilson Hallett
CARDIFF
Empire
Winona
CHATHAM
Empire
Round the World
CHISWICK
Empire
Dam Thing After
EDINBURGH
Empire
Vagabond King
GLASGOW
Alhambra
Show Boat
Empire
Will o' Whispers
HANLEY
Grand
All at Sea
HULL
Palace
No No Nanette

LEEDS
Empire
Robins
Fayre 4
Les Fluhers
Jenny Fordyce
Carr & Tell
Lily Morris
Daly & Mace
2 Bobs
Royal
Cinderella
LIVERPOOL
Empire
Cinderella
MANCHESTER
Hippodrome
Seymour Hicks
Romanos
Amac
Little Tweet
Palace
Aladdin
NEWCASTLE
Empire
Virginia
NEWPORT
Empire
Sidelines
NOTTINGHAM
Empire
Samples
Royal
Desert Song
PORTSMOUTH
Royal
Flag Lieutenant
SALFORD
Palace
Jack & Beanstalk
SHEFFIELD
Empire
Good News
SOUTHAMPTON
Empire
Show's the Thing
SOUTHSEA
King's
White Camellia
SWANSEA
Empire
Selma 4
Kellard Sis
Herchel Henlere
Janet Joyce
Marie Douglas
Toms & MsSween'y
Russell & Vivian
Dekker & Pan

Picture Theatres

NEW YORK CITY
Capitol (12)
"Reflections" Unit
Dave Schooler
Capitolians
Chester Hale Girls
"Lady of Chance"
(5)
"Mantilla" Unit
Dave Schooler
Capitolians
White & Manning
King & King
Bob Nelson
Gertrude Lang
Forrest Yarnall
Livia Maracci
Sonny
"West of Zanzibar"
Paramount (12)
"Beauty Shop" U
Gene Rodemich
Karavaeff
Stanley House
Gibson Sis
Fosster Girls
Dave Rubinoff
"Case of L Smith"
(5)
"Cheerio" Unit
Gene Rodemich
Martha Jackson
Gamy-Hale Girls
Wally Jackson
H McFarland
"Synthetic Sin"
Roxy (5)
Ruth Porter
Emmy Stropnicky
Belle Flower
Leo Fernikoff
32 Roxyettes
Harold Van Duzee
Douglas Stanbury

Florence Rogge
Toots Novello
Patricia Bowman
'Rom'ce Underw'ld'
CHICAGO, ILL.
Avalon (5)
Roy Dietrich Bd
Ketch & Wilma
Eliota & Byrne
Midnite 3
Capitol (5)
Del Lampe Bd
W Douglas Co
Brett Wood
Pasquali Bros
Rubeville 4
Chicago (5)
"Bars & Stripes" U
H L Spitalny Bd
3 Dennis Sis
Lamberti
Duffin & Draper
Gould Dancers
"Flying Fleet"
Granada (5)
Benny Meroff Bd
Tom Brown
N Arnaut Bros
Adams & Rasch
Ruth Stone
Harding (5)
"In Toyland" Unit
Al Morey Bd
"Revenge"
Marbro (5)
Chas Kaley Bd
Buster & J West
Olive Faye
Pepito & Carthe
Jerome Mann
Norshore (5)
"Crinoline Days" U
Al Kvale Bd
Wally & Zella

Maurice & Vincent
Maxine Hamilton
Johnny Payne
"Revenge"
Oriental (5)
"Up on Deck" Unit
Tom Atkins Sextet
Nell O'Day
Allan & Canfield
Luster Bros
Bobby Pincus
Lolita Amiet
Oriental Ballet
"Shopworn Angel"
Paradise (5)
Senator F Murphy
Edgecomb 4
McCune Sis
Grace Johnson
"Sins of Fathers"
Regal (4)
Fess Williams Bd
Ishikawa Bros
Coscia & Verdi
Caldwell & Sheldon
Rialto (5)
Joe Pesci
Christie & Nelson
Stratford
2d half (10-12)
M Hillblom Bd

Prospect & Meret
Meehan & Newman
Art Linick
Newport & Parker
Bob Hope
Tivoli (5)
'Artists Frolic's' U
Verne Buck Bd
"Sins of Fathers"
Tower (5)
"Oh Teacher" Unit
Lou Kosloff Bd
Arthur Neally
Jeanne
"West of Zanzibar"
Uptown (5)
'Blue Grass Blues'U
F Masters Bd
"Sins of Fathers"
ATLANTA, GA.
Howard (14)
"Main St B'y" Unit
Almira Sessions
Joe Besser
Cy Kahn
Burday & Norway
Ruth Witmer
Arthur Campbell
Sorel Co
BALTIMORE, MD.
Century (5)
"Magic Rug" Unit
Jack Stanley
Burns & Kissen
Harry Johnson
Gordon & King
Evelyn Wilson
Emilie & Romaine
Foster Girls
"Adoration"
BIRM'GH'M, ALA.
Alabama (14)
"Ocean Blues" U
Charley Chase
Al Norman
Athlone
21 Foster Girls
BUFFALO, N Y.
Buffalo (5)
'Miniatures of '29'U
Singer's Midgets
"West of Zanzibar"
Lafayette (6)
Venita Gould
Curly Burns Co
Estes-Bernice Rev
Geraldine Miller Co
"Lest Warning"
CLEVELAND, O.
State (5)
"Crinoline-Jazz" U
Stubby Gordon
"Sins of Fathers"
DALLAS, TEX.
Palace (12)
"Bittersweets" U
Dexso Retter
Grace Barry
Grace Dufaye
Wells & Winthrop
Gould Girls & Boys
DENVER, COL.
Denver (10)
"Paris Nights" U
Anita LaPierre
Andre & Duval
Henry Mack
Novelle Bros
Foster Girls
DES MOINES, IA.
Capitol (12)
"Wonderful Girl"U
George Riley
Helene Heller
Al & R Samuels
Willard Hall
Paragon 4
Marie Paull
Gould Girls
DETROIT, MICH.
Capitol (5)
"Dancing Along" U
Del Delbridge
Wilton Crawley
Wallace Sis
Bert Darrell
Regan & Beck
"Synthetic Sin"
Fisher (5)
"Make Believe" U
Johnny Perkins
Doris Roche
Billy Meyers
Wilfred DuBois
Gaffrey & Miller
"What a Night"

Michigan (5)
"Stars" Unit
Al Evans
Mae Murray
Jack Powell
Jerry Ryan
Evans & Perez
Gamby-Hale Girls
Maureen & Sonny
Lyndon & Farman
"Shopworn Angel"
EVANSV'LE, IND.
Victory
2d half (10-12)
Jennie & Nylia
Halligan & Edw'ds
Aalbu Sis & Carter
Radiology
Pastime Rev
FT. WORTH, TEX.
Worth (12)
"Pow Wow" Unit
Ed & Morton Beck
Horton Spurr
Henry Barsha
Helen Packard
Paul Keast
Sorel Girls
HOUSTON, TEX.
Metropolitan (12)
"Harem Scarem"U

Jack Fred
Hewitt and Hall
Songland's Favorite Sons
LOEW'S American—1st Half
LOEW'S Willard—2nd Half
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Harry Savoy
Ruth Stahl
Tumbling Clowns
Rita Ruberti
Foster Girls
LOS ANGELES
Boulevard (5)
Lynn Cowan
LaFrance & Garn't
Hollywood Beauties
"Homesick"
Carthay Circle
(Indef.)
Carli Elinor Orch
Gus Edwards' Rev
"The Barket"
Chinese (Indef.)
Noah's Ark Prolog
Stuart Brady
"Noah's Ark"
Criterion (Indef.)
Bakalienikoff Or
"In Old Arizona"
Egyptian (5)
"Flip Flops' Idea
Limberleg Edwards
Frank Jenks
Ted Ledford
Zilla Simpson
Betty Ramon
Loma Ruth
Bee Lee
"The Air Circus"
Loew's State (5)
"Nautch" Idea
Gene Morgan
Helene Hughes
Roy Smoot
16 Sunkist Beauts
'Woman of Affairs'
Metropolitan (5)
"High Hat" Unit
Art Frank
Ben Bard
Tom Ross
Victor Henry
Jane Horton
Clara Gould
Jane Bowers
GoGo Delys
Alice Roy
Gamby Hale Girls
"Sins of Fathers"
United Artists
(Indef.)
Will Prior Orch
"The Rescue"

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Warner Brothers
(Indef.)
Leo Forbstein Or
Ceballos Pres
Born & Lawrence
Rita & Teske
Sally Starr
Josephine Huston
"My Man"
NEWARK, N. J.
Branford (5)
Ben Ross
Lee & Gould
3 Doodads
Lil Esther
Dorothy Barnett
Bennett Bros
Frances Kay
12 Orange Bloss'ms
"Naughty Baby"
IRVINGTON, N. J.
Sanford (6)
Buddy Page
Ray Nichol's Bd
Lane & Osgood
Hector's Dog
Evans & Adams
Stanley 2
"Port Miss'g Girls"
NEW HAVEN, CT.
Sherman (5)
H Weiman's Debs
"My Man"
NEW ORLEANS
Saenger (12)
"West Point Day"U
Joseph Griffin
Virginia Johnson
Born & Lawrence

Geo Nelidoff
Gamby Hale Co
OMAHA, NEB.
Riviera (11)
"Teeing Off" Unit
Earl LaVere
Rome Dunn
Duffin & Draper
Alice Wellman
Gamby-Hale Girls
PHILADELPHIA
Carman (6)
G Theodore Co
Niobe 4
Dare & Wahl
4 Beau Brummels
"Gang War"
Fay's (6)
Bobby Heath
J & B Page
La Kota Wayne
Miller Parker & S
"Riley the Cop"
Fox's (6)
Ernie & Fisher
Nanny Decker
Sammy Kreboff
Gomez & Winona
'Does Mother
Know Best"
Stanley (5)
Louise Groody
Earl Oxford
Wally Crisman
'Manhat'n Cocktail'
PITTSBURGH
Penn (5)
"Turvy Town" Unit
Teddy Joyce
Ferry Corwey
Ford & Whitey
Phelps 2
Gamby-Hale Girls
"West of Zanzibar"
PROVID'NCE, R.I.
Fay's (5)
Honorable Wu
Mr & Mrs Lawson
Willie Karbe Sis
'Good-Bye Kiss"
SAN ANTONIO
Texas (12)
"Babes B'way" U
Du Callion
Collette Sis
Fred Bernard
Electa Havel
Helen Homan
Gamby-Hale Tr

SAN FRANCISCO
Granada (5)
Henry Busse Bd
Novello Bros
Ginger Rogers
Henry Mack
Andre & Duvall
Alvin & Goode
"Case of L Smith"
Warfield (5)
Rube Wolfe Bd
Sally O'Neill
Jackson & Lee
Montgom'y & Ward
Harry Jackson
"Red Wine"
WASH'GTON, D.C.
Fox (12)
Joe LaRose Pres
3 Co-eds
Lawrence Downey
Leon Brusiloff
M Davis Symphony
'Beware Bachelors'
(5)
Joe LaRose Pres
Fred Berrens
Lawrence Downey
Harm & Nee
Madeline Klein
Mills & Shea
Fox Nursettes
Theo Pennington
Aileen Hamilton
Leon Brusiloff
Meyer Davis Sym
"Sunrise"
Palace (12)
"Perfect Girl" U
Helen McFadden
Joe Penner
Luella Lee
4 Cheer Leaders
Foster Girls
Wesley Eddy
"Show People"
(5)
"Just Kids" Unit
Wesley Eddy
Ad Carter
Charles Bozella
Al Gale
Anna Chang
Robt O'Connor
Eddie Matthews
Charlotte Granert
Gould Girls
'Three Week Ends'

Loew

NEW YORK CITY
American
1st half (14-16)
Olivera Bros
Francine
Thompson & Myra
Billy Arlington Co
Frolic 4
Leighton & May
4 Sidneys
(One to fill)
2d half (17-20)
Prince Tokio Co
Joe May & Dotty
De Toregos Co
Gordon & Squires
(Others to fill)
Boulevard
1st half (14-16)
Gibson & Price
Murray & Maddox
Billy Beard Co
Sally Rand Boys
(One to fill)
2d half (17-20)
Les Jardys
Hazel Crosby Co
Grace & Ed Parks
Marty May
Milton Douglas Co
Commodore
1st half (14-16)
Bee Jung
May Joyce Co
Hamilton & Harlan
Bison City 4
Jack Adams Co
(One to fill)
2d half (17-20)
P London & Pals
Trado 2
Melino & Delang
(Three to fill)
Delancey St.
1st half (14-16)
Hill & Margie
Virginia Bacon Co
Jack Lee
F Dobson Co
Evans & Adams
Bach Sis Co
2d half (17-20)
Palermo's Canines
Cole Bros
Hamilton & Harlan
Henry Regal Co
Gordon & Walker
Fairmount
1st half (14-16)
Larimer & Hudson
Violet McKee Co
Ardine & Tyrell
Bobby Henshaw
Royal Welch Co
2d half (17-20)
Jungleland
Cooper & Cavan'gh
Bison City 4
Dooley & Sales
Gibson Frish & S
Grand
1st half (14-16)
Cortello's Circus
Vic Lauria

4 Melody Maids
Grace & Ed Parks
Berrens & Rolland
Milton Douglas Co
2d half (17-20)
Larimer & Hudson
Violet McKee Co
Mitchell & Dove
Billy Arlington Co
Lee 2 Co
State (14)
Boyd & Wallin
Clark & O'Neill
Billy Purl Co
J Harmon Co
Jimmy Hussey
Tom Cristian Or
Victoria
1st half (14-16)
Bud Carlell
Jas Kennedy Co
Dooley & Sales
DeSylvia's Gambols
(One to fill)
2d half (17-20)
3 Blanks
Vic Lauria
Andy & L Barlowe
Wilson Bros
Dolan & Bonger
BROOKLYN
Bedford
1st half (14-16)
Marie Mang
Hale & Hoffman
A & L Barlowe
Wilson Bros
Lorraine & Minto
2d half (17-20)
Retlaws
Myrtle Boland
Leo Bill
De Sylvia's Co
Berrens & Rolland
46th St.
1st half (14-16)
Perez & Marguerite
Halstead & Daniels
Smith & Barker
Watts & Hawley
Dolan & Bonger Rv
2d half (17-20)
G & M McLaren
E J Moore
Keller Sis & Lynch
Cole & Snyder
Sherman Rev
Gates Ave
1st half (14-16)
Les Jardys
Murphy & Wilton
Cole & Snyder
Lee Twins Co
(One to fill)
2d half (17-20)
Perez & Marguerite
Konosan
Smith & Barker
Lane & Harper
Maddock's Tricks
Metropolitan (14)
Achilles & Newman
Perrone & Oliver
Scott Bros & V

Lane & Harper
Al B White Gang
(One to fill)
2d half (17-20)
Pickard & Pal
Bobby Johnston
Frank Dobson Co
Emil Boreo
Ardine & Tyrell
Lincoln Sq.
1st half (14-16)
Palermo's Canines
Lila Campos
Eliott & LaTour
Flo Mayo Girls
(One to fill)
2d half (17-20)
Karoll Bros
4 Melody Maids
Jas Kennedy Co
Kemper & Bayard
(One to fill)
National
1st half (14-16)
Karle & Rovein
Cooper & Cavan'gh
Vox & Walters
Joe Darcey
Tracey & Hay Co
2d half (17-20)
Yvonne & Victor
Hale & Hoffman
Murray & Maddox
Bobby Henshaw
Gautschi & Phelps
Orpheum
1st half (14-16)
Hama & Yama

Goss & Barrows
Ross Wyse Jr Co
Whirl of Splendor
Oriental
1st half (14-16)
Marty May
Night at Luna
(Three to fill)
2d half (17-20)
Hill & Margie
Morris & Shaw
Royal Welch Co
(Two to fill)
Palace
1st half (14-16)
P London & Pals
Trado 2
Mason & Gwynne
De Sylvia's Co
(One to fill)
2d half (17-20)
Bee Jung
Jimmy Lyons
Clinto & Rooney Or
(Two to fill)
Premier
1st half (14-16)
Karoll Bros
Konosan
Lane & Lee
Kemper & Bayard
(One to fill)
2d half (17-20)
Bach Sis Co
Madeline Patrice
Elliott & LaTour
Parker & Babb Or
(One to fill)

Prospect
1st half (14-16)
Jungleland
Myrtle Boland
Henry Regal Co
Emil Boreo
Gautchi-Phelps Or
2d half (17-20)
Gaynor & Byron
Halstead & Daniels
Vox & Walters
Artie Mehlinger
Night at Luna P'k
ATLANTA, GA.
Grand (14)
Lawton
Bernard & Henrie
Saranoff Co
Barrett & Cuneen
5 Harmaniacs
BAY RIDGE
Loew's
1st half (14-16)
Pickard & Pal
Bobby Johnston
Weston & Lyons
De Toregos Co
(One to fill)
2d half (17-20)
Arkansas Charlie
Lane & Lee
Green & Austin
Sally Rand Boys
(One to fill)
BOSTON, MASS.
Orpheum (14)
4 Kadex
Ed & Lou Miller
Mahoney & Cecil
Leon & Dawn
Harris & Frankie
Dave Harris Girls
CANTON, O
Loew's (14)
Hubert Dyer Co
Villa & Stringo
Weist & Stanton Co
Edith Clifford
Les Gellis Rev
CLEVELAND, O.
Granada
1st half (14-16)
S Devereau Co
Bernivici & Marsh
Skelly Heit Rev

Bert Walton
Braille & Pallo Rv
HOUSTON, TEX.
Houston (14)
Man-Kin
Moran Warner & M
Memories of Opera
Chabot & Tortini
Alice Deyo Co
JAMAICA, L. I.
Hillside
1st half (14-16)
Yvonne & Victor
Tom & Jerry
Mitchell & Dove
Maddock's Tricks
(One to fill)
2d half (17-20)
Rathburn 4
Murphy & Wilton
Willie Solar
Tracy & Hay Co
(One to fill)
MEMPHIS, TENN.
Loew's (14)
H & M Scranton
George Lyons
Morgan & Sheldon
Morris & Campbell
Dancing Lessons
MONTREAL, CAN.
Loew's (14)
Al Gordon's Dogs
3 Ryans
Casey & Warren
Cardo & Noll
Faber & McIntyre
F & M Britton Or
NEWARK, N. J.
State (14)
3 Orantos
Freshmen & Co-Eds
Eddie Lambert Co
Dorothy Henry Co
(One to fill)
NEW ORLEANS
State (14)
Paris Creations
Carleton & Bellew
Wm & Joe Mandel
Owen McGivney
The Wager
NORFOLK, VA.
Loew's (14)
3 Students

LYONS & LYONS
Intimate Chats
COMMERCIAL RADIO
See our Mr. Harry Lee for commercial radio bookings. We have placed such names as Stella Mayhew, Julia Sanderson, Frank Crumit, Marie Cahill, Josephine Sable and Richard Keene on the air. Suitable talent always in demand.
LACKAWANNA 8563-4
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
LACKAWANNA 88012-3

Keyo Taki & Yaki
O'Brien 6
2d half (17-20)
4 Aces & Queen
Mitchell & Minch
Meredith & Sn'zer
Carney & Jean
Juvenile Steppers
Park
1st half (14-16)
4 Aces & Queen
Mitchell & Minch
Meredith & Sn'zer
Carney & Jean
Juvenile Steppers
2d half (17-20)
S Devereau Co
Bernivici & Marsh
Skelly Heit Rev
Keyo Taki & Yaki
O'Brien 6
CORONA, L. I.
Plaza
1st half (14-16)
Louise Mitchel
Artie Mehlinger
Keller Sis & Lynch
Green & Austin
Rathburn 4
2d half (17-20)
Meyers & Nolan
Weston & Lyons
Lorraine & Minto
(Two to fill)
EVANSV'LE, IND.
Loew's (14)
Carr Bros & Betty
Earl & Bell
Toomer & Day

Jerome & Ryan
W Sharples Co
Van & Vernon
Bonhair Tr
TORONTO, CAN.
Loew's (14)
Lohse & Sterling
Geo DuFranne Co
Peggy Mackechnie
Jones & Rea
Eddie Mayo Gang
WOODH'VEN, L.I
Willard
1st half (14-16)
3 Blanks
Meyers & Nolan
Leo Bill
Gordon & Walker
Sonny Hines Girls
2d half (17-20)
Olivera Bros
3 Vagrants
Millard & Marlin
Joe Darcey
G & P Magley Rev
YONKERS, N. Y.
Yonkers
1st half (14-16)
Gaynor & Byron
Madeline Patrice
Gordon & Squires
Gibson Frish & S
(One to fill)
2d half (17-20)
Marie Mang Co
Jack Lee
Will J Kennedy Co
Marion Sunshine
Sonny Hines Girls

Keith's

NEW YORK CITY
Chester
1st half (13-16)
Margaret & Jean
Bobbe & Van
Alexandria & Olsen
(Two to fill)
2d half (17-19)
Will Aubrey
Walsh & Clark
Suite 16
(Two to fill)
2d half (10-12)
N Chick Haines Co
(Others to fill)

Coliseum
1st half (13-16)
Collegiates
R Wolfe Kahn Or
(Three to fill)
2d half (17-19)
Kay Hamlin & K
Rich & Cherie
Larry Rich Friends
(Two to fill)
2d half (10-12)
Morey Ulis & Lee
B & J Creighton
Ship Ahoy
(Two to fill)
81st St.
1st half (13-16)
Ray Huling & Seal
Evans & Mayer
(Three to fill)
2d half (10-12)
14 Bricktops
Irene Ricardo
(Three to fill)
Fordham
1st half (13-16)
Barry & Whittledge
Gus Fowler
(Three to fill)
2d half (17-19)
Evans & Mayer
R Wolfe Kahn Or
(Three to fill)
2d half (10-12)
Mel Klee Unit
Franklin
1st half (13-16)
George Broadhurst
Georgie Price

(Three to fill)
2d half (17-19)
Barry & Whittledge
Yale Collegians
(Three to fill)
2d half (10-12)
Falls Reading & B
(Others to fill)
Hamilton
1st half (13-16)
Harry Watson, Jr
3 Sailors
(Three to fill)
2d half (17-19)
Irma Powell Rev
Kane & Ellis
(Three to fill)
2d half (10-12)
Geo Broadhurst
Yale Collegians
(Three to fill)
Hippodrome (13)
Irene Ricardo
Janet of France
(Three to fill)
(6)
Ilaro
Freda & Palace
Rae Samuels
Danse Rhapsodies
(One to fill)
Jefferson
1st half (13-16)
Jim & M Hawkins
The Family Ford
(Three to fill)
2d half (17-19)
Chaney & Fox
(Others to fill)
2d half (10-12)
Big Rosie
Mr & Mrs J Barry
(Three to fill)
Palace (13)
Roger Wolfe Kahn
Webb & Hay
Glenn & Jenkins
Harry Roye Co
Will Fyffe
(Others to fill)
(6)
Chas Slim Timblin
Julius Tannen
Joseph Regan
Arthur & M Havel
Eddie Conrad Co
Olsen's Orch
(Three to fill)
Regent
1st half (13-16)
8 Ragmuffins
2d half (17-19)
Geo Broadhurst Co
(Others to fill)

Riverside
1st half (13-16)
Eddie Dale & Co
Danse Rhapsodies
(Three to fill)
2d half (17-19)
Big Rosie
Collegiates
Tucker & Smith
2d half (10-12)
Philson & Duncan
C Bennington Boys
Lee Gale Ens
(Two to fill)
Royal
1st half (13-16)
The Houstons
Mays Burt & Finn
C Red Marshall Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway. Bet. 46th-47th Sts., New York
This Week:
Maidie Dufresne; Val Trainor

Claude & Marion
Bloomberg's Dogs
2d half (17-19)
Hong Kong Tr
Mae Wynn's Rev
(Three to fill)
2d half (10-12)
Dave Thursby Co
Harrison & Dakin
Joyce Landau Co
(Two to fill)
CONEY ISLAND
Tilyou
1st half (13-16)
Wilson Kepple & B
2d half (10-12)
Suite 16
Paulo Paquita & C
(Three to fill)
FAR ROCKAWAY
Strand
2d half (17-19)
Jay C Flippen Unit
2d half (10-12)
Kane & Ellie
The Crackerjacks
Waite Hoyt Co
(Two to fill)
BROOKLYN
Albee (13)
Mario & Lazarin
Big Rosie
Ethel Davis
Chas Slim Timblin
Smith & Dale
(6)
Roger W Kahn Or
Evans & Mayer
Ray Huling & Seal
Undercurrent
(One to fill)
Bushwick
1st half (13-16)
Foster Fagan & C
Mr & Mrs J Barry
Kane & Ellis
Irma Powell Rev
(One to fill)
2d half (17-19)
Cosmopolitan 4
Ch R Marshall Co
Carr Lynn
Bloomberg's Alskns
(One to fill)
2d half (10-12)
Herberta Beeson Co
Scoville & Ellis
Claude & Marion
Fantastic Rev
(One to fill)
Kenmore
1st half (13-16)
Jess Petty & M
Ship Ahoy
Kay Hamilton & K
Henry J Kelly
(One to fill)
2d half (17-19)
Ryan Sis
Collins & Peterson
Harry Watson Co
Ray Huling & C
Stanley Rollickers
2d half (10-12)
Padlocks of 1928
Madison
1st half (13-16)
Paulo Paquita & C
(Others to fill)
2d half (17-19)
Alexandria & Olsen
(Others to fill)
2d half (10-12)
The Collegiates
Bobbe & Van
(Three to fill)
Prospect
1st half (13-16)
Eddie Dale & Co
(Others to fill)
2d half (17-19)
Stop Look & Listen
Eddie & Ray
(Three to fill)
2d half (10-12)
Josephine Monahan
Barbier Sims Co.
Alexandria & Olsen
(Two to fill)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

AKRON, O.
Palace
1st half (14-16)
(Same bill plays Youngstown 2d half)
Adeline Bendon Co
Bobbie May
Foy Family
Tony & Norman
(One to fill)
2d half (10-13)
Olympia & Jules
Honey Boys
Girl Wanted
Corinne Tilton
Rodrigo & Lila
ALLENTOWN, PA.
Colonial
1st half (14-16)
Jack Wilson Co
6 Daunton Shaws
(Three to fill)
2d half (17-20)
Shurr Bros
Schwartz & Cliff'rd
Gibbs 2
(Two to fill)
AMSTERDAM, N.Y.
Rialto
2d half (17-20)
Hector & Pals
Princess Wahletka
(Three to fill)
ATLANTIC CITY
Keith's
1st half (14-16)
Eddie Pardo Unit
2d half (17-20)
Dotson
Kirby & Duval
Bee & Ray Gomer
Art Henry
Little Pipifax Co

BALTIMORE
New Gardens (14)
Tremaine Orch
Willie West & M
(Others to fill)
(7)
Jerry & B Brown
Rene Riano
Joe Browning
Tremaine's Orch
Georgie Hunter
BINGHAMTON
Binghamton
1st half (14-16)
Thelma Arline Co
Emmett & King
Francis Renault
Philson & Duncan
(One to fill)

2d half (17-20)
Herbetta Beeson
Mimi Rollins
Freda & Palace
(Two to fill)
BOSTON, MASS.
New Boston (14)
Jinks & Ann
Upham & Whitney
Record Boys
DeMay Bd
(One to fill)
Scollay Sq. (14)
Francis Ross & DuR
B & J Creighton
Weather or Not
Ned Norworth Co
Kikuta Japs
BUFFALO
Shea's Century (14)
Along Broadway
Gilbert & French
Girl Wanted
Florence Brady
Odiva & Seals
(7)
Ken Murray Unit
CANTON, O.
Palace
1st half (14-16)
Frankie Heath
Casper & O'Neil
(Three to fill)
2d half (17-20)
Mae Usher
Anthony & Howl'nd
Roscoe Ails Co
(Two to fill)
2d half (10-13)
Tiny Town Rev
Walter McNally
Levan & Bolles
Behee & Rubayette
(One to fill)
CHATTANOOGA
Keith's
2d half (17-20)
V Cole W Lake & H
Col Jack George
West Lake & Hanes
(Two to fill)
CINCINNATI
Albee (14)
Herman Timberg U
(7)
Bob & G Sherwood
Bobby May
Jane Green
Keane & Whitney
Jimmy Savo
4 Karreys
Palace (14)
Caul Sis
Esmond & Grant
Forsythe & Kelly
Mason & Dixon R
Farnell & Florence
(One to fill)
(7)
Archie & G Falls
Olive Olsen
Swor & Goode
Riva & Orr
Chas Ray
Mazetti Lewis Co
CLEVELAND
105th St.
1st half (14-16)
Stan Kavanaugh
Casper & O'Neil
(Three to fill)
2d half (17-20)
Riva & Orr
Wyeth & Wynn
Bobby Barry Co
(Two to fill)
2d half (10-13)
Tom Waring
Bevan & Flint
(Three to fill)
Palace (14)
Large & Morgner
Ruth Warren
Lita Gray Chaplin
Brown & Whittaker
Music Art Rev
(7)
Frank Fay
Lulu McConnell
Foy Family

Frankie Heath
(One to fill)
COLUMBUS, O.
Keith's
1st half (14-16)
Richards & Church
Anthony & Howl'nd
Mae Usher
Roscoe Ails Co
(One to fill)
2d half (17-20)
Rodrigo & Lila
Stan Kavanaugh
Smith & Hart
Desperate Sam
Frankie Heath
2d half (10-13)
Along Broadway
Demarest & Deland
George Beatty
Lean & Mayfield
Tony & Norman
5 Mounters
DAYTON, O.
Keith's
1st half (14-16)
Rosalind Ruby
Le Grohs
Lulu McConnell
(Two to fill)
2d half (17-20)
Manhattan St'pp'rs
Al Trahan Co
Keane & Whitney
Derickson & Brown
Osaki Boys
2d half (10-13)
Large & Morgner
Anthony & Howl'nd
Zelda Santley
Roscoe Ails Co
(One to fill)

DETROIT, MICH.
Grand Riviera
1st half (14-16)
Sylvia Clark
(Two to fill)
2d half (10-13)
Ryan & Lee
Stan Kavanaugh
(One to fill)
Hollywood
1st half (14-16)
Le Paul
Chas Ray
(One to fill)
2d half (17-20)
Trixie Friganza
Archie & G Falls
(One to fill)
2d half (10-13)
Klein Bros.
(Two to fill)
Oriental (14)
Honey Tr
Janet of France
Val Harris Co
Bronson & Renee
(One to fill)
(7)
Gerber's Gaieties
Rosalind Ruby
Ruth Warren Co
Memphis Collegians
(One to fill)
Uptown
1st half (14-16)
Archie & G Falls
Watson & Byron

JERSEY CITY
State
1st half (14-16)
R Huling & Charlie
Kane & Ellis
Chaney & Fox
(Two to fill)
2d half (17-20)
H Arden & 3 Musk
(Others to fill)
2d half (10-13)
Bungle Love
Jack Benny
(Three to fill)
KNOXVILLE
Keith's
2d half (17-20)
3 Nelsons
J & F Hughes
Behind the Wall
Jimmy Lucas
(One to fill)
LANCASTER, PA.
Colonial
2d half (17-20)
Marcus & Cloudy
LIMA, O.
Shine's O H.
2d half (17-20)
3 Lordons
Stillwell & Frazer
Hal Neiman
Doss Co
(One to fill)
LOUISVILLE
Keith's
1st half (14-16)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Trixie Friganza
(Two to fill)
2d half (17-20)
Le Paul
Sylvia Clark
(Three to fill)
2d half (10-13)
3 Worcesters
Hyde & Burrell
Haynes L & K
Mason Dixon Dncrs
EASTON, PA.
Majestic
1st half (14-16)
Shurr Bros
Schwartz & Clifford
Gibbs 2
(Two to fill)
2d half (17-20)
Jack Wilson Co
6 Daunton Shaws
(Three to fill)
ELMIRA
Majestic
1st half (14-16)
Mimi Rollins
Freda & Palace
Art Landry Orch
(Two to fill)
2d half (17-20)
Frances Renault
(Others to fill)
ERIE, PA.
Erie
1st half (14-16)
C Downey Co
Edwards & Sanford
Wyeth & Wynn
Local
Crockett's M'tain'rs
2d half (17-20)
Matthews 3
Story & Lee
Jarrow
Lillian St Leon Co
(One to fill)
FLUSHING
Keith's
1st half (14-16)
Big Rosie
Rich & Cherie
Larry Rich Friends
(Two to fill)
2d half (17-20)
Ship Ahoy
Dance Rhapsodies
Georgie Price
Gus Fowler
(Others to fill)
2d half (10-13)
Jay C Flippen Co
GERMANTOWN
Orpheum
1st half (14-16)
3 Good Knights
Art Henry
Tell Tales
Kirby & Duval
Tanzolas
(One to fill)
GLENS FALLS
Keith's
2d half (17-20)
Danny Small
No Good Reason
(One to fill)
GLOVERSVILLE
Glove
2d half (17-20)
Siems
Stewart & Olive
C Freed Orch
Talent & Merit
G Imperio 3
GRAND RAPIDS
Keith's
1st half (14-16)
(Same bill plays Toledo 2d half)
R Whitehead Co
Kraft & Lamont
Tom Waring
Klein Bros
Ed & L Ford Rev
2d half (10-13)
Douglas & Clare
Le Paul
Watson & Byron
Van & Schenk
Martin & Martin
GREENFIELD
Keith's
2d half (17-20)
Musical Chapins
(Others to fill)
GREENSBORO
National
1st half (14-16)
(Same bill plays Charlotte 2d half)
Chappelle & Guiran
Drew & Dowling
Alexander & Santos
Herbert Clifton
(One to fill)
HARRISB'RG, PA.
Majestic
2d half (17-20)
Foley & Latour
(Others to fill)
HORNELL, N. Y.
Shattuck's
2d half (17-20)
Princess Wahletka
(Others to fill)
HUNT'GTON, W.V.
Orpheum
1st half (14-16)
Dance Bits
Demarest & Deland
5 De Cardos
(Two to fill)
2d half (17-20)
De Kos Bros Co
W McNally Co
(Three to fill)
ITHACA, N. Y.
Strand
2d half (17-20)
Philson & Duncan
(Others to fill)

Manhattan St'pp'rs
Al Trahan
Keane & Whitney
Derickson & Brown
Osaki Boys
2d half (17-20)
Rosalind Ruby
Le Grohs
Lulu McConnell
(Two to fill)
2d half (10-13)
Herman Timberg U
MANSFIELD, O.
Madison
1st half (14-16)
Matthews 3
(Others to fill)
2d half (17-20)
Primrose Semon
(Others to fill)
MARION, O.
Palace
1st half (14-16)
Dalton & Craig
The Briants
(Three to fill)
2d half (17-20)
3 Lordons
Stilwell & Frazer
(Three to fill)
MEADEVILLE
Park
2d half (17-20)
Cook & Vernon
Crockett's M'tain'rs
(Three to fill)
MEMPHIS
Orpheum (14)
Hope Vernon
Bevan & Flint
Tampa
(Two to fill)
(7)
Chevalier Bros.
Besser & Balfour
Florrie Levere
Billy Hallen
B Egan Redheads
MONTGOMERY
Keith's
2d half (17-20)
Chandler Boys
Bernard & Ward
Walsh & Ellis
Colonial 6
(One to fill)
NASHVILLE
Princess (14)
Parisian Art
Chevalier Bros
Florence Levere
Billy Hallen
B Egan Redheads
(7)
Rasso
Derickson & Brown
Smith & Hart
Al Trahan
Capt Kiddo
NEWBURGH
Academy
1st half (14-16)
Ora
6 Conn Yankees
(Three to fill)
2d half (17-20)
The Livingstons
(Others to fill)
2d half (10-13)
The Houstons
Cosmopolitan 4
Walsh & Clark
Irma Powell Rev
(Oue to fill)
NIAGARA FALLS
Belleview
1st half (14-16)
Jarrow
Cook & Vernon
(Three to fill)
2d half (17-20)
Edwards & Sanford
Jos E Howard
The Briants
(Three to fill)
NORTH ADAMS
Empire
2d half (17-20)
Burt Lehman
Yacopi Tr
(Three to fill)
OTTAWA, CAN.
Keith's (14)
Burns Bros
Jackson & Newm'n
Joe Mendi
Teller Sis & Ackl'd
Artistic Rev
PHILADELPHIA
Broadway
1st half (14-16)
Hamilton & Bucher
J McClosky Co
(One to fill)
2d half (17-20)
Brooks & Rush
Harris & Radcliff
(One to fill)
Earle (14)
Norman & Norman
Mickey Cochrane
Lang & Haley
Modern Cinderella
(One to fill)
Logan
1st half (14-16)
Brooks & Rush
Neil McKinley
(One to fill)
2d half (17-20)
J McClosky & Co
Shaw & Shaw
(One to fill)
Metroplitan (14)
Hill Billies
Lydia Harris
(Three to fill)
Nixon
1st half (14-16)
Dave Roth
Leighton & May
Stanley & Ginger
Bee & Ray Gomer
(One to fill)

2d half (17-20)
Polar Pastimes
3 Good Knights
Fisher & Hurst
Joe Browning
The Tanzolas
PITTSBURGH
Davis (14)
Along B'way
Lubin Larry & A
The Undercurrent
Ryan & Lee
Van & Schenck
(Others to fill)
(7)
Music Art Rev
Faber & Wales
Tom & R Romaine
York & King
Corelli Sis
Will Fyffe
Madie & Ray
Sylvia Clark
5 De Cardos
Harris
1st half (14-16)
Marietta Craig Co
East & Dumke
Otto & Eretto
(Two to fill)
2d half (17-20)
3 Golfers
Cook & Oatman
Melodious Maids
(Two to fill)
Sheridan Sq.
1st half (14-16)
Morton Jewell Co
Dotson
Cook & Oatman
Melodious Maids
(One to fill)
2d half (17-20)
Gene Greene Co
Otto & Eretto
(Three to fill)
PLATTSBURGH
Strand
2d half (17-20)
Bag & Baggage
Jerome & Evelyn
(One to fill)
POUGHKEEPSIE
Avon
1st half (14-16)
The Livingstons
Hadji Ali
(Three to fill)
2d half (17-20)
Ora
6 Conn Yankees
(Three to fill)
2d half (10-13)
Mays Burt & Finn
Harry Lyons
Harris & Radcliffe
(Two to fill)
QUEBEC, CAN.
Keith's (14)
Bab & Baggage
Morrell & Beckwith
(Three to fill)
RALEIGH, N. C.
State
1st half (14-16)
(Same bill plays W. Salem 2d half)
Jack Newman Jr
Sub Deb Dancers
Spencer & Williams
RICHMOND, VA.
National (14)
Down Home
Harry Breen
Rigoletto Bros
(Two to fill)
ROCHESTER
Palace
1st half (14-16)
Rae Samuels
All Girl Rev
(Three to fill)
2d half (17-20)
Hyde & Burrell
Felovis
Corinne Tilton
Yorke & King
(One to fill)
2d half (10-13)
Birdie Dean Co
Harry J Conley
Georgie Price
Sandy Lang Co
(One to fill)
SANDUSKY, O.
Keith's
2d half (17-20)
Homer Lind Co
Primrose Semon Co
3 Arnims
(Two to fill)
SARATOGA
Congress
2d half (17-20)
The Clares
(Two to fill)
SPRINGFIELD, O.
Palace
1st half (14-16)
De Kos Bros Co
Noodles Fagan Co
Walter McNally
Rodrigo Lila Co
(One to fill)
2d half (17-20)
3 Arnims
Demarest & Deland
Homer Lind Co
Hal Neiman
Doss Co

ST'UB'NVILLE, O.
Capitol
1st half (14-16)
Arena Bros
Johnny Hyman
On the Golf Course
Gene Greene Co
(One to fill)
2d half (17-20)
Noodles Fagan
5 De Cardos
Dalton & Craig
Dance Bits
SYRACUSE
Keith's
1st half (14-16)
Hyde & Burrell
Felovis
Corinne Tilton
Yorke & King
(One to fill)
2d half (17-20)
All Girl Rev
Lydia Barry
(Three to fill)
2d half (10-13)
Gilbert & French
Pollard
Jack Norworth
Brown & Whitt'ker
Odiva
THREE RIVERS
Capitol
2d half (17-20)
Morrell & B'kwith
(Two to fill)
TOLEDO, O.
Keith's
1st half (14-16)
(Same bill plays Grand Rapids 2d half)
Rogers & Maley
Nan Halperin
Wm Ebbs
4 Karreys
(One to fill)
2d half (10-13)
The Graduates
Le Grohs
McLaughlin & E
Fleurette Joeffrie
Tom Smith
Osaka Boys
TORONTO, CAN.
Hippodrome (14)
Ken Murray Unit
(7)
Henry Santry
Hap Hazzard
Del Ortos
(Two to fill)
UNION CITY
Capitol
1st half (14-16)
Hong Kong Tr
B & J Brown
Harris & Van
The Racketeers
(One to fill)
2d half (17-20)
Dan Fitch's Mins
2d half (10-13)
Lewis & Winthrop
Lytell & Fant
(Three to fill)
UTICA, N. Y.
Gaiety
1st half (14-16)
Siems
Stewart & Olive
Carl Freed Orch
Talent & Merit
G Imperio 3
2d half (17-20)
Thelma Arline
Nolan Bros & V
4 Aristocrats
Alexander & Peggy
Crisp Sis Rev
WARREN, O.
Robbin's
2d half (17-20)
Arena Bros
Johnny Hyman
Clara K Young
Billy Swede Hall
Morton Jewell Co
WHITE PLAINS
Keith's
1st half (14-16)
Hudson Wonders
Jerome & Gray
Frank Silk
(Two to fill)
2d half (17-20)
Ryan Sis
Rae Samuels
Hadji Ali
(Two to fill)
2d half (10-13)
Irene Vermillion
Pisano & Devlin
Felovis
Marveltone
(One to fill)
YOUNGSTOWN, O.
Keith's
1st half (14-16)
(Same bill plays Akron 2d half)
Tiny Town Rev
Zelda Santley
Buster & Jno West
(Two to fill)
2d half (10-13)
E & L Ford Rev
Casper & O'Neil
Ralph Whitehead
White & Whiteh'ks
(One to fill)

Orpheum

BOSTON, MASS.
Memorial (14)
14 Bricktops
Kikutas Japs
Toto
Dick Henderson
Jack Benny
(Two to fill)
(7)
Jerome & Gray
O'Donnell & Blair
Harry Burns Co
Frank Crummitt
Phil Baker
Enchantment
Bonta Tr
CALGARY, CAN
Grand (14)
Watson Sis
Royal Sidneys
Frank Hamilton
B & E Newell
Natacha Nattova
(One to fill)
(7)
Ghezzis
Lockett & Page
Buck & Bubbles
Medley & Dupree
Frances White
Max & Gang
CHICAGO, ILL.
Palace (14)
Berni Vici Orch
Frackson
Kenneth Harlan Co
Jimmy Savo Co
Kaye & Sayre
Nick Lucas
(Two to fill)
(7)
The Briants
Crockett's M't'n'rs
Count Berni Vici
Turner Bros
Lita Gray Chaplin
Lubin Larry & A
Lillian Shaw
Ruiz & Bonita
State Lake (14)
Mary Haynes
Lean & Mayfield
Billy Batchelor Co

Devils Circus
Edwin George
Al Abbott
Pichianni Tr
(Two to fill)
(7)
Wheeler & Wheeler
Adele Verne
Bekefi Dancers
Meyers & Hannaford
Al K Hall
Bronson & Renee
Trixie Friganza
4 Casting Stars
Griffin 2
DENVER, COL.
Orpheum (14)
Olyn Landick
Davis & Darnell
Hickey Bros
Gruber's Oddities
(One to fill)
(7)
Harry Fox & Curtis
Seed & Austin
Hearst Bros.
France & Lapell
Grace Adelphi
LOS ANGELES
Hillstreet (14)
Harry Carroll Unit
(7)
Wilton & Weber
Rangers
Eubie Blake
Nelson Family
Don Cummings
Orpheum (14)
Will Mahoney
Frank Conville
Happiness Girls
Ray & Harrison
Ella Shields
Marie Valenti
(Two to fill)
(7)
Loyal's Dogs
Ashley Paige
Harry & F Seamon
Wilson & Dobson
Pearl 2
Cliff Edwards

Demar'st & Collette
Sophie Tucker
MILWAUKEE
Palace (14)
Weaver Bros.
Jarvis & Harrison
Kelso & Demonde
Kitty Doner
Bekefi Dancers
(7)
Bobby Folsom
The Agemos
William Morris Co
Olsen & Johnson
(One to fill)
MINNEAPOLIS
Hennepin (14)
Olsen & Johnson
Bobby Folsom
Pilcer & Douglas
Hearst Bros
(Two to fill)
(7)
Hayes & Fleeson
Jones & Hull
Sid Marion
Princess Pat
Paul Yocan Co
Juliet
OAKLAND, CAL.
Orpheum (14)
Eddie Nelson
Johnny Berkes
Everett Sanderson
Chamberlain & H
Frankie & Dunlevy
Muriel Kaye Co
(7)
P Oukrainsky B'll't
Jerry & Baby G'rds
Harry & F Usher
Gracie Deagon
Byron & Willis
(One to fill)
OMAHA, NEB.
Orpheum (14)
P Remos Midgets
Wheeler & Sands
Harry Fox & Curtis
Powers & Wallace
Seed & Austin
(7)
Aileen & Marjorie
Hope Vernon
Burns & Allen
Benny Davis Co.
(One to fill)
SAN FRANCISCO
Goldengate (14)
P Oukrainsky B'll't
Harry & F Usher
Byron & Willis
Gracie Deagon
(One to fill)
(7)
Will Mahoney
Roger Imhoff Co
Claude Decarr Co
Bobby Rowland

Everett Sanderson
Orpheum (14)
Ethel Waters
Lou Cameron
McLellan & Sarah
Tinova & Balkoff
Rogers & Wynne
Miachahua
Jim McWilliams
(7)
Ray & Harrison
Frank Conville
Ella Shields
Marie Valenti
Happiness Girls
Chamberlain & H
Jim McWilliams
SEATTLE, WASH.
Orpheum (14)
Vanessi
Hooper & Gatchett
Scott Saunders
Gaudsmiths
Aussie & Czeck
Hibbert & Hartman
(7)
Mary Dugan Unit
ST. LOUIS
St. Louis (14)
Adele Verne
Besser & Balfour
Benny Davis Gang
(Two to fill)
(7)
Ford & Glenn
Orth & Codee
Robert Warwick
Fisher & Gilmore
Don Lee & Louis
VANCOUV'R, B. C.
Orpheum (14)
Ghezzis
Lockett & Page
Medley & Dupree
Buck & Bubbles
Frances White
Max & His Gang
(7)
Vanessi
Hooper & Gatchett
Scott Saunders
Gaudsmiths
Aussie & Czeck
Hibbert & Hartman
WINNIPEG, CAN.
Orpheum (14)
Hayes & Fleeson
Claire Vincent Co
Lillian Shaw
Geo McLennon
Kafka Stanley & M
Step by Step
(7)
Watson Sis
N'tacha Nattova Co
Billy & Elsa Newell
Frank Hamilton
Royal Sidneys
Rubio Sis

Proctor

NEW YORK CITY
86th St.
1st half (13-16)
Little Jim
Falls Reading & B
Rene Riano Co
Wells & 4 Fays
(One to fill)
2d half (17-19)
Enchantment

Frank Silk
Hudson Wonders
Nat Chick Haines
(One to fill)
NEWARK, N. J.
Proctor's (13)
Mel Klee Unit
ALBANY, N. Y.
Grand
1st half (14-16)

PARAMOUNT, NEW YORK
THIS WEEK
WALLY JACKSON
PAUL OSCARD'S
"CHEERIO"
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St., Suite 901

Winchester & Ross
Rogers & Donnelly
Mae Murray
(One to fill)
58th St.
1st half (13-16)
Ryan Sis
Helen Ardeen Co
Mae Murray
Enchantment
(One to fill)
2d half (17-20)
F'ster Fag'n & Cox
Frank Crumit
Wells & 4 Fays
(Two to fill)
WESTCHESTER
New Rochelle
1st half (13-16)
Winchester & Ross
J C Flippen Unit
2d half (17-19)
The Crackerjacks
Rene Riano Co
Hudson Wonders
(Two to fill)
Yonkers
1st half (13-16)
Lewis & Winthrop
Rogers & Donnelly
Our Gang Kids
(One to fill)
2d half (17-19)
Falls Reading & B

Danny Small
Eva Tanguay
(One to fill)
2d half (17-20)
Shapiro & O'Malley
On the Riviera
(One to fill)
H'rm's Bl'k'r Hall
1st half (14-16)
Jerome & Evelyn
(One to fill)
SCHN'CT'DY, N.Y
Proctor's
1st half (14-16)
Hector & Pals
For No G'd Reason
Shapiro & O'Malley
Yacopi Tr
(One to fill)
2d half (17-20)
Ann Garrison Co
I Vermillion Co
(Three to fill)
TROY, N. Y.
Proctor's
1st half (14-16)
Allen Reno
Burt Lehman
I Vermillion Co
2d half (17-20)
Emmett King
Eva Tanguay
(One to fill)

Interstate

AMARILLO
Fair
1st half (14-16)
(Same bill plays Wichita Falls 2d half)
F Evers & Greta
Sargent & Lewis
Ledova
4 Camerons
(One to fill)
ATLANTA, GA.
Grand (14)
Francis & Wally
Noree
Bob Murphy
Galla-Rini Sis
(One to fill)
AUSTIN, TEX.
Hancock O. H.
1st half (14-16)
(Same bill plays Waco 2d half)
Typical Topics
DALLAS, TEX.
Majestic (14)
Wolff & Jerome
Doris Rue
Lou Tellegen Co
Poly & Oz
Herbert Faye Co
FT. WORTH, TEX.
Majestic (14)
Col Fred Lindsay
Yates & Lawley
Edm'nds & F'nch'n
Mr & Mrs L Brice
Stevens Nelson & S
GALVESTON, T'X.
Majestic
1st half (14-16)
(Same bill plays Beaumont 2d half)
King Bros
Jo Dean Sis

Syd Morehouse
Haynes & Beck
Alma Neilson Co
HOUSTON, TEX
Mertini (14)
Carl Rosini
Plunkett & Mason
Harry Holmes
2 Jacks & Queen
Sheldon Heft & L
L'TLE R'K, ARK.
Majestic
1st half (14-16)
Broken Toys
Robbins & Jewett
(Three to fill)
2d half (17-20)
A Friedland Rev
NEW ORLEANS
Orpheum 14)
King Bros
3 Dean Sis
Haynes & Beck
Syd Morehouse
Alma Neilson Co
OKLAHOMA CITY
Orpheum (14)
Van Cello & Mary
4 Eton Boys
Tyler Mason
Maker & Redford
Joe Young Co
SAN ANTONIO
Majestic (14)
W H Groh
Lasses White
Summers & Hunt
Cameo Capers
Priessler Children
TULSA, OKLA.
Orpheum (14)
Serge Flash
Scott & Swift Sis
Clifford & Marion
Jack Pepper

Koran
WICHITA, KANS.
Majestic
1st half (14-16)
4 Diamonds

(Two to fill)
2d half (17-20)
Grant & Wallace
Texas 4
Wm Desmond Co

Association

C'D'R R'PIDS, IA.
Iowa
1st half (13-16)
Charloe Co
Courtney Sis
Md Collegians
2d half (17-19)
Stickney's Circus
Jed Dooley
(One to fill)
CHAMPA'GN, ILL
Orpheum
1st half (13-16)
Royal Gascoignes
Kohn & Depinto
Watch the Rhythm
2d half (17-19)
Rath Bros
Kerr & Ensign
(One to fill)
2d half (10-12)
Eddie Borden
Ray & Dot Dean
The Meyakos
CHICAGO, ILL.
Belmont
1st half (13-16)
V'riations of D'nce
Joe Phillips Co
Vanishing Maid
(One to fill)
DAVENPORT, IA.
Capitol
1st half (13-16)
Laverne's Contest
That Charm 4
James Coughlan
Mitchell & Durant
(One to fill)
2d half (17-19)
Eileen & Marjorie
Little Jack Little
Block & Sully
Sh'mr'cks & Tulips
(One to fill)
2d half (10-12)
Charloe Co
Carl McCullough
Chase & LaTour
Courtney Sis
(One to fill)
DECATUR, ILL.
Lincoln Square
1st half (13-16)
Ernest Hiatt
Edison & Gregory
(One to fill)
2d half (17-19)
W L S Show Boat
DES MOINES, IA.
Orpheum
1st half (13-16)
Eileen & Marjorie
Little Jack Little
Block & Sully
Sh'mr'cks & Tulips
(One to fill)
2d half (17-19)
Laverne's Contest
That Charm 4
James Coughlin Co
Mitchell & Durant
(One to fill)
2d half (10-12)
Nick Luc
Joe Marks Co
Paxton
(Two to fill)
EVANSV'LE, IND.
Grand
1st half (13-16)
Meyakos
Ted & Al Waldman
Al K Hall Co
Kerr & Ensign
(One to fill)
2d half (17-19)
Revel Bros & Red
Sherman & McV
Edna W Hopper
Kohn & DePinto
Royal Gascoignes
2d half (10-12)
Teck Murdock Co
J & R Hayes
Pennington & L
Tom McAuliffe
(One to fill)
FT. WAYNE, IND.
New Emboyd
1st half (13-16)
Burns & Burchill
Riva & Orr
(Two to fill)
2d half (17-19)
Charles Ray
Mason & Dixon Rv
(Two to fill)
GALESBURG, ILL.
Orpheum
1st half (13-16)
Fisher & Gilmore
Ruiz & Bonita
(One to fill)
2d half (17-19)
Ford & Glenn
(Two to fill)
JOLIET, ILL.
Rialto
1st half (13-16)
Marion Wilkins Co
Mack & Rossiter
2d half (17-19)
Gamble Boys & B
Burns & Allen
JOPLIN, MO.
Electric
1st half (13-16)
Chamberlain & E
(Three to fill)
KANS. CITY, MO.
Mainstreet (13)
Louisville Loons
Reed & Lavere
(One to fill)
LINCOLN, NEB.
Lincoln (14)
Bentell & Gould
Sully & Thomas
Chas Gill Co
MADISON, WIS.
Orpheum
1st half (13-16)
Paul Nolan Co
Miss Juliet
Joe Marks Co
Norman Thomas 5
(One to fill)
2d half (17-19)
Paxton
Univ Wis Club
Ray & Dot Dean
M'lr'y McN'ce & R
(One to fill)
2d half (10-12)
Gamble Boys & B
Mack & Rossiter
Kaye & Sayre
Manuel Vega
(One to fill)
MILW'KEE, WIS
Riverside (13)
Combe & Nevins
Senna & Dean
5 Mounters
(Others to fill)

PEORIA, ILL.
Palace
1st half (13-16)
Ford & Glenn
Jed Dooley Co
(Three to fill)
2d half (17-19)
Ruiz & Bonita Co
Fisher & Gilmore
(Three to fill)
ROCKFORD, ILL.
Palace
1st half (13-16)
M'lr'y McN'ce & R
Paxton
Ray & Dot Dean
(Two to fill)
2d half (17-19)
Paul Nolan Co
Miss Juliet
Joe Marks Co
Norman Thomas 5
(One to fill)
2d half (10-12)
Marion Wilkens Co
Kelso & Demonde
Picchiani Tr
Al Abbott
LaVerne's Contest
SIOUX CITY, IA.
Orpheum
1st half (13-16)
Harrington Sis
Garden of Roses
Sid Marion Co
Princess Pat
(One to fill)
2d half (17-19)
The Agemos
Chase & LaTour Co
Banjoland
(Two to fill)
2d half (10-12)
Little Jack Little
Sh'mr'cks & Tulips
Bentell & Gould
(Two to fill)
SO. BEND, IND.
Palace
1st half (13-16)
Olive Olsen
Gamble Bros & B
Rose & Thorne
Hee Hee & Ruby'te
(One to fill)
2d half (17-19)
France & Lapell
Ted & Al Waldman
Teck Murdock Co
Billy Hallen
Meyakos
2d half (10-12)
Jarvis & Harrison
Midgetland
Forsythe & Kelly
The Gascoignes
(One to fill)
SPRINGF'LD, ILL.
Orpheum
1st half (13-16)
Revel Bros & Red
Sherman & McV
Teck Murdock Co
Burns & Allen
Rath Bros
2d half (17-19)
Manuel Vega
Olive Olsen
Mayo & Lynn
Al K Hall Co
(One to fill)
2d half (10-12)
Edna W Hopper
Kerr & Ensign
Edison & Gregory
Orville Stamm Co
M'lr'y McN'ce & R
SPRINGF'LD, MO.
Electric
1st half (13-16)
Texas 4
(Two to fill)
2d half (17-19)
Montana
3 Kimiwas
(One to fill)
ST. JOSEPH, MO.
Electric
1st half (13-16)
Monroe & Grant
Carl McCullough
Zastro & White Rv
(One to fill)
2d half (17-19)
Grace Adelphi Co
Chamberlain & E
(Two to fill)
ST. LOUIS, MO.
Grand (13)
Joe Allen
Meehan & Newm'n
Cliff Nazarro
Nelson's Elephants
(Three to fill)
ST. PAUL, MINN
Palace-Orpheum
1st half (13-16)
Agemos
Chase & LaTour Co
Banjoland
(Two to fill)
2d half (17-19)
Harrington Sis
Garden of Roses
Sid Marion Co
Princess Pat
(One to fill)
2d half (10-12)
Mayo & Lynn
Billy Batchelor Co
Geo McLennon
Paul Nolan
(One to fill)
T'RE HUTE, IND.
Indiana
1st half (13-16)
Edna W Hopper
Swor & Goode
Ruth Anderson Co
(Two to fill)
2d half (17-19)
Midgetland
(Others to fill)
TOPEKA, KANS.
Novelty
1st half (13-16)
Montana
(Two to fill)
2d half (17-19)
Monroe & Grant
(Two to fill)
WAUKEGAN, ILL.
Genesee
2d half (17-19)
Ernest Hiatt
Marion Wilkins Co
(One to fill)
WICHITA, KAN.
Orpheum
1st half (13-16)
4 Diamonds
(Two to fill)
2d half (17-19)
Texas 4
Wm Desmond Co
(One to fill)

Pantages

NEWARK, N. J.
Newark (14)
Brown & Wells
Dixon-Holer Co
Brown & Wells
Cherno Rev

Joy Bros & Gloom
Willie Mauss
NIAGARA FALLS
Strand (14)
Rector Chandqa&D
El Brown

Laing Bros
H Ellsworth Co
(One to fill)
TORONTO, CAN.
Pantages (14)
Lewis & Stovall
4 Caddies
At Metropolitan
Geo Shelton Co
(One to fill)
HAMILTON, CAN.
Pantages (14)
Lester Lane Rev
Enrico Caruso Jr
Hendrix & Baldwin
Von Grona
(One to fill)
TOLEDO, O.
Pantages (14)
Frank Viola Co
Jimmy Reynolds
Billy Farrell Co
Hawth'rne & Cooke
Kazana
Joe Roberts
INDIANAPOLIS
Lyric (14)
Ling Tey 3
Elkins Fay & E
J Schwartz Revue
Barndeis Carr'l & M
4 Petleys
Louise Mayo
MINNEAPOLIS
Pantages (14)
Golden Dreams
Vic Honey 3
Music Conservatory
Harron & Burt
Robbins 3
MOOSE JAW
1st half (14-16)
(Same bill plays Edmonton 2d half)
Oriental Oddities
Noodles Fagan
Zermain Farrar &C
Coogan & Casey
4 Waltons
SPOKANE, WASH.
Pantages (14)
Reo & Rich
Provol
Clifton & Brent
Cuckoo
(One to fill)
SEATTLE, WASH.
Pantages (14)
Seror Bros & Sis
Bonner & Powers
Marym Bellett Co
Lee Morse
Bert Sloan
VANCOUVER B.C
Pantages (14)
Jimmy Rooney 3
Thompson & Kemp
Billy Champ Co
Fox & Rowland
Aurora Tr
TACOMA, WASH.
Pantages (14)
Rose Kress 3
Harmony 4
Gleason & Brown'g
Neal Abel
Trip to Holland

PORTLAND, ORE.
Pantages (14)
4 Kemmys
Shannon & Cerlos
Waites Family
Ward & Raymond
Marionne & Girls
SAN FRANCISCO
Pantages (14)
Kalanga's Rev
Moro & Pedro
Jewell's Manikins
Ross & Costello
Silver Toes
FRESNO, CAL.
Pantages (14)
Perettos
Walzer & Kuban
Morton & Green
Gordon & Groff
Melody Mansion
LOS ANGELES
Pantages (14)
Heller & Lorraine
Ray & Stone
Jack Russell Rev
Mack & Stanton
6 Maxellos
SAN DIEGO, CAL.
Pantages (14)
Lottie Atherton
Reddy & Hyamn
J Elliott Co-eds
3 Worlds Wonders
Billy Small
L'G BEACH, CAL.
Pantages (14)
Maxine & Bobby
Eddie Selwyn
Nugold Revue
Pressler & Klaiss
Dorothy Byton
SALT LAKE CITY
Pantages (14)
Marie Racko Co
Kharum
Krugel & Robles
Delerio & Moreno
(One to fill)
LOGAN, UTAH
(14-15)
(Same bill plays Ogden, 16-17; Cheyenne, 18-19)
Versatile Steppers
Harriet Levine
Masters & Grayce
Harry Rappi
Flo Micareme
OMAHA, NEB.
Pantages (14)
Heras & Wallace
Art Gillham
Marcus & Carltons
Telaak & Dean
Samoans
KANSAS CITY
Pantages (14)
Bicknell
Dorothea Summers
Prevarications
Ferris & Ellis
Flashes of Art
MEMPHIS, TENN.
Pantages (14)
Fern & Davis
Silks & Satins
Orren & Drew
Davalo's Span Or

Butterfield

ANN ARB'R, M'H.
Michigan
1st half (13-16)
Jack Norworth Co
2d half (17-19)
Bartram & Saxton
B'TLE C'K, MICH.
Bijou
1st half (13-16)
Fine's Mules
Leon Navara
Shaw Carroll Rev
BT'N H'B'R, M'H.
Liberty
2d half (17-19)
Beehee & Rubyatte
Leon Navara
(One to fill)
FLINT, MICH.
Capitol
1st half (13-16)
Cervo & Moro
Earl Lindsay Rev
(One to fill)
2d half (17-19)
Jack Norworth Co
Univ of Illinois Bd
(One to fill)
K'L'M'ZOO, MICH.
State
1st half (13-16)
Ward Bros
Rosita Moreno Co
(One to fill)
2d half (17-19)
Hazel Mangean Tr
Judson Cole

Shaw Carroll Rev
LANSING, MICH.
Strand
1st half (13-16)
Mangean Tr
Jahs & Marley
Signore Frisco Bd
2d half (17-19)
Ward Bros
Rosita Moreno Co
(One to fill)
OWOSSO, MICH.
Capitol
2d half (17-19)
Geo Wong Co
Roy Rogers
Roy Friend
PONTIAC, MICH.
State
1st half (13-16)
Bartram & Saxton
Illini Singing Bd
(One to fill)
2d half (17-19)
Jahns & Mabley
Sig Friscoe Bd
(One to fill)
SAGINAW, MICH.
Temple
1st half (13-16)
Geo Wong Co
Roy Rogers
Rainbow Rev
2d half (17-19)
Cervo & Moro
Earl Lindsay Rev
(One to fill)

Sampsel and Leonhard

Stanley-Fabian

ELIZABETH, N. J.
Ritz
1st half (14-16)
Redmond & Wells
(Two to fill)
2d half (17-20)
Ruth Ford
Lew White
Jerome & Grey
HOBOKEN, N. J.
New Fabian
1st half (14-16)
Lathrop Bros
Lew White Co
(One to fill)
2d half (17-20)
High Hat Steppers
Keno & Green
Mitzi
JERSEY CITY,N.J.
Central
1st half (14-16)

Happy Larsens
Murray & Allan
(One to fill)
2d half (17-20)
Stanley & Ginger
(Two to fill)
PASSAIC, N. J.
Montauk
1st half (14-16)
Dancing H'sb'ds U
(Two to fill)
2d half (17-20)
Redmond & Wells
(Two to fill)
PATERSON, N J.
Regent
1st half (14-16)
Ruth Ford
McKay & Ardene
Cullen Landis Co
2d half (17-20)
Dancing H'sb'ds U

Fox-Poli

BRIDGEPORT
Majestic
2d half (10-13)
Fielder Harriett&H
(Three to fill)
Palace (7)
Koyle & Della
Elsa Ersi
Joe Fejer Orch
(One to fill)
HARTFORD
Capitol
2d half (10-13)
Kramer & Boyle
NTG Nite Club
Doc Baker Rev

NEW HAVEN
Palace (7)
Leavitt & L'kwood
Winifred & Mills
WATERBURY
Palace
2d half (10-13)
Mario & Lazaren
Avon Comedy 4
Libby Dancers
WORCESTER
Palace (7)
Ruth Roye
Cinderella
Rice & Werner

(Continued on page 67)

ENTER MAX SCHMELING AS TITLE CONTENDER

German Heavyweight Batters Sekyra—Rosenberg Beats Dundee

By JACK PULASKI

The boys were inclined to kid Max Schmeling prior to the German's ring debut several weeks ago, mostly because of his label but he made good. On his second try at the Garden last Friday Max looked much better, in plastering Joe Sekyra, a Bohunk from Akron. Schmeling made Joe's smeller a jellyfish. Not an iron puddler in the house could enthuse over the Ohioan's showing, though early in the season they were cracking about him being the next light heavy champ.

Seems that Joe Jacobs who is handling Max has had the Swede concentrating on the left mit. As a result Schmeling gave an exhibition of left hooking that surprised the fans. As the match wore on some at ringside thought the guy had hurt his right hand for he rarely sent it in.

The feature of the match, however, was the style shown by the 184-pound foreigner. His feinting with the body made Sekyra miss by a mile. It is the weaving, bobbing style so familiar to Dempsey. Max too has a mug like Jack's. If he develops that right lunch grabber, the boy would be in line for the heavyweight championship.

Sekyra was in retreat most of the distance but he tried hard, displayed courage and the ability to take it. That kid has not been lucky in his Garden dates and for the reason he chose tough guys to fight. The dopesters will want to find out if Schmeling can take it before naming him as a title contender. So far he is hokay.

Dundee's Right

The semi-final match brought the popular Johnny Dundee back to the ring. He lost on points to Charley Phil Rosenberg. Both were former champions. Johnny at 127½ pounds conceded weight to Rosy, both boys being in the pink.

In the sixth round Dundee landed a right to Rosy's face and the kid sat down. Right up again, then trotted to his corner with a smile. The mob liked that. Dundee lost because Rosenberg piled up more points, principally at infighting, but Johnny had no trouble evading Charley's right handers. Occasionally Dundee would do his rope bounding act. Rosy refused to be trapped, waiting until Johnny came to him on those occasions. Johnny has slowed up somewhat, but gave a clever boxing display and should have gotten a draw. Rosenberg seemed to be of that opinion from the way he acted.

The first 10-rounder, between Johnny Grosso and Jack Gagnon, started like a slow motion picture and developed into a mauling match. Grosso, a sucker for a straight left, was groggy several times and just about made the distance.

Deputies Squelch Pollack Party for Newspapermen

Los Angeles, Jan. 8.

Harry Pollock, former Eastern sports promoter and now doing publicity in Tia Juana, endeavored to give a New Year's party to L. A. sport writers. He was thwarted by a couple of deputy sheriffs in San Diego who placed him under arrest on the charge of transporting liquor.

Pollock left Tia Juana with a half dozen suit cases which contained 20 quarts of champagne, 20 quarts of Scotch, three quarts Bourbon and nine quarts cocktails. He cleared the immigration officials but the sheriff's boys peeked and had him post $250 bail for trial.

Banquet was called off.

Fore

Ryan's Hole In One

James Ryan, head of casting for Fox, is the first member of the Rancho Club, L. A., to make the new 16th hole in one.

Distance is 115 yards and over a ravine and gullies with a trap directly in front of the green.

Taking a 90 Man

Jeff Lazarus, Fox supervisor, who recently challenged Harold Franklin, head of West Coast, to a match at Rancho, met his waterloo New Year's Day when Pete Smith shot 101 against his 106.

Lazarus had been priding himself in shooting around 94. Smith's pace has never been better than 105.

CINCY'S WRESTLING

Cincinnati, Jan. 8.

Wrestling has been locally revived by Al Haft who holds mat contests Friday nights in the Music Hall arena. He also stages weekly matches in Dayton and Columbus, Ohio.

Sport was dead here more than 15 years.

Top price is $1 and crowds of 5,000 or better are now the rule. One of the two galleries sells for boys, 10 cents a head.

FOX FIVE WINS

Los Angeles, Jan. 8.

Fox's studio basketball team defeated Richfield Oil 40 to 20.

Included in the line-up were George O'Brien, Rex Bell, Charles Morton and Barry Norton, all actors.

"Backward Student"

A bunch of Friars listened to the broadcast of the California-Georgia Tech game on New Year's day. When the coast team's center grabbed a fumble and ran back 75 yards to his own goal, the clubmen commented that it was a bone play as famous as Fred Merkle's failure to touch second.

Bugs Baer listened to the chatter, then chirped: "Just a backward student."

Two Men Fight in Cab—Tex Referees

Texas Guinan did her best to quell a small fight that began in a taxicab and ended in the West 47th street police station. Lieutenant Barney McGowan lodged charges against the pair. They were taken to West Side Court on the charge of disorderly conduct and received a suspended sentence.

The combatants gave their names as Edward Kearns, 32, 756 7th avenue, and Alexander Kerwin, 30, theatrical business, Forest Hotel.

The story differs as to who was in the cab with Texas when she left her night club in the Hotel Harding. It was very early in the late morning.

A cab with Texas and Kerwin was speeding through the street in the direction of 8th avenue. Kearns, the cops assert, jumped on the running board of the cab and began to berate Kerwin. Soon fists began to fly. Texas played referee for a few seconds.

Soon a drowsy cop hopped aboard the cab and stopped the goryless affair. Texas was unperturbed. The two men were taken to the station. Tex went along to watch the "booking."

Barney McGowan knows Texas. They chatted for awhile and soon the prisoners were "booked." They were charged with disorderly conduct. Tex did not appear in court.

"Was the fight over you, Texas?" said McGowan to the hostess. "I don't think so," said Texas. She thanked the lieutenant for his kindness and went out into the morning.

Chi Biz Men's $2,500,000 To Buy Arlington Track

Chicago, Jan. 8.

Group of around 35 local leading business men have subscribed $2,500,000 for the purchase of the Arlington race track.

Site was originally taken over by Otto Lehman, Charlie McCullough, and John Hertz, when it was feared a syndicate of gamblers and promoters were about to secure control.

Subscribers have announced a plan to conduct the track as a civic enterprise, with no profit going to any of the backers. Otto Lehman is mentioned as possible president, and Roy Carruthers as managing director.

Included among the subscribers is Herbert Stern, president of B. & K., and Barney Balaban.

N. O. Claims Bradley's Track Tops 'Em All

New Orleans, Jan. 8.

E. R. Bradley's Fair Grounds track began its winter meet New Year's Day and will run through Mardi Gras, Feb. 12.

With another $250,000 spent on his plant, Bradley's course now tops the world in point of beauty and modern operation. Tracks in the East (Belmont and Saratoga not excepted) have dropped behind in the matter of up-to-date maintenance and operation. Fair Grounds now has starting gates of the latest design, time clocks in the infield to advise the bettor just how many minutes he has to get his wager down and aid posting prices earlier, radio announcing of the position of horses during a race and many other innovations.

Cut this year on the mutuel play has been raised from 6 to 8 per cent.

$71,109 FOR MAT BOUT

Boston, Jan. 8.

Receipts for the Strangler Lewis-Gus Sonneberg championship wrestling match at the Boston Garden last Friday were $71,109, a local record. Nearest approach to it was the $65,000 some years ago for the Sharkey and Maloney fight at Braves Field.

Inside Stuff—Sports

Tech Runs Interference for Reigels

Reigels' unfortunate retreat before Georgia Tech on New Year's Day, when the California center picked up Thomason's fumble and ran almost to his own goal line, had a peculiar effect upon many who were listening to the game in New York. Perhaps half of the Manhattan radio mob, and practically everyone who has ever played football, switched their partisanship to California immediately after this sport tragedy. New York's gridiron followers seemed lined up solidly behind Georgia Tech before game time, seeking vengeance for the Stanford-Oregon State defeats, but sentiment changed direction as soon as Reigels' misguided gallop had been chronicled. Fireside and table fan talk has borne this out during the past week.

That Reigels could come back in the second half and play well enough to block and recover a kick is considered remarkable on this end for the incident recalls how seriously the college football player takes these athletic disasters. There is many a varsity man who has never returned to his school at commencement, a class reunion or for a big game because 10, 15 and 20 years later he still smarts under the memory of having committed an error which lost an important game. There is the case of Toots Boyd, Wesleyan quarterback, who on the last play of a Williams game dropped a pass as he stood alone on the Williams goal line with the score 12-7 against him. Two months later Boyd was still so depressed and dominated by self accusation for the fumble that he temporarily went out of his mind and had to leave college.

There is also the instance of Chick Harley, Ohio State's great back, who ran the wrong way, crossed his own goal line and about to touch the ball down for a safety suddenly realized where he was and what he was doing. Harley straightened up and ran back the length of the field to score a touchdown the full run, in both directions, covering around 210 yards.

Every college has its sport "goat" but not all these players had another year in which to reduce the voltage of the memory such as Reigels can look forward to. Reigels is captain-elect of the Bears. Incidentally, football men who listened to the game in this district are unanimous in declaring California to have outplayed the southerners.

"YOU MUST COME OVER," Says *La Belle Rose* to the

VILLAGE GROVE NUT CLUB

VILLAGE GROVE RESTAURANT

72 Grove St., New York City

(In the Heart of Greenwich Village)

HARRY MONTGOMERY, Master of Ceremonies

"The wise mob are missing a laugh if they haven't 'made' the Village Grove at yet."—*Abel Green* in "Variety."

Don't miss the Monday and Thursday midnite broadcast whoopees!

Beg Pardon—

We're Just Catching Up—

To Our Patrons
Our Friends
Our Enemies (we believe there IS one)

A Most Merry Xmas

With Good Luck, Fair Weather and Favorable Winds Our New Year's Greetings Should Be Due About February 15th.

MRS. GERSON'S TEA ROOM

(HER HUSBAND)

1588 Broadway NEW YORK

NEW YORK THEATRES

ZIEGFELD Thea., 54th St. & 6th Av. Mats. THURS. & SAT.
SHOW BOAT
Greatest Show Ziegfeld Ever Produced
Norma Terris, Howard Marsh, Eva Puck, Sammy White, Helen Morgan, Edna May Oliver and CHARLES WINNINGER
SEATS TO SUIT EVERY PURSE AT BOX OFFICE

NEW AMSTERDAM. 'The House Beautiful' West 42d St. Erlanger, Dillingham and Ziegfeld, Mgr. Dir. Mats. Wed. and Sat.
ZIEGFELD LATEST SENSATION
EDDIE CANTOR in "WHOOPEE"
with ETHEL SHUTTA and All Star Cast
PAUL WHITEMAN and HIS ENTIRE ORCHESTRA

MUSIC BOX Th., 45th St. W. of Br'dway—Eves. 8:30 Thursday and Saturday Matinees, 2:30
IRENE BORDONI in *"PARIS"*
A MUSICOMEDY
with Irving Aaronson's "THE COMMANDERS"

Earl Carroll Th., 50 St. & 7 Av. Nightly Mats. Thurs. and Sat.
W. C. Fields IN AMERICA'S GREATEST REVUE
Earl Carroll Vanities
with JOE FRISCO and 56 World Famous Beauties
VINCENT LOPEZ (Himself) & His Band

Theatre Guild Productions
CAPRICE
GUILD Thea., W. 52d. Eves. 8.30 Mts. Thurs., Sat., 2.40

Seats available for all performances now at the box office
Wings Over Europe
By Robert Nichols & Maurice Browne
Martin Beck Th., 45 W. of B'way. Evs. 8:30. Mats. Thurs. and Sat.

Major Barbara
REPUBLIC Thea. W. 42. Evs. 8.30. Mats. Wed. and Sat.

EUGENE O'NEILL'S
Strange Interlude
JOHN GOLDEN THEATRE, 58th Street, East of Broadway. Evenings Only at 5:30.

DAVID BELASCO Presents
LENORE ULRIC as MIMA
Belasco Thea., W. 44 St. Eves. 8:20 Sharp. Mats. Thurs. & Sat., 2:20 Sharp.

WILL ROGERS and DOROTHY STONE
in the Musical Extravaganza
"THREE CHEERS"
GLOBE Thea., B'way and 46th St. Mats. Wed. and Sat., 2:30

ROXY 7TH AVE. & 50TH ST. Direction of S. L. Rothafel (Roxy)
WILLIAM FOX Presents
Romance of the Underworld
with MARY ASTOR, BEN BARD
Symphonic Fox Movietone Accompaniment
On the Stage: "THE CLOWN"—32 Roxyettes
"Flirtation in Holland — Roxy Symphony Orch.
Fox Movietone News

MARK STRAND Broadway & 47th Street
MIDNIGHT SHOW NIGHTLY AT 11.30
Doors Open Daily at 10.30 A. M. All Seats 35c TO 1 P. M.
Warner Bros. Vitaphone Production
100% A L L Talking Picture "THE HOME TOWNERS" First Time At Pop Prices
WARNER BROS. VITAPHONE PRESENTATION | FOX MOVIETONE NEWS

CAPITOL B'way & 51st St. Midnight Pictures Nightly 11.30
SEE, HEAR 2d WEEK LON CHANEY in "WEST OF ZANZIBAR" an M-G-M Sound Hit
with Lionel Barrymore—Mary Nolan
"MY MANTILLA," a Revue—WHITE & MANNING—BOB NELSON—KING & KING—DAVE SCHOOLER and his Capitolians, Forrest Yarnall, Gertrude Lang, Chester Hale Girls, Capitol Grand Orch. In Movietone, George Dewey Washington.

WILLIAM FOX Presents FRANK BORZAGE'S
"THE RIVER"
with CHARLES FARRELL MARY DUNCAN
with Fox-Movietone Score
GAYETY THEA. B'way and 46th St. Twice Daily, 2.30—8.30

3 BEST TALKING PICTURES ON B'WAY!
Midnite Show, Sat., 11:45
AL JOLSON THE SINGING FOOL A Warner Bros. Vitaphone Picture — WINTER GARDEN B'way & 50th St.
A Love Story Unforgettable in THE BARKER Milton Sills, Dorothy Mackaill A First National Vitaphone Picture — CENTRAL THEATRE B'way & 47th S.
FANNIE BRICE in My Man Warner Bros. Vitaphone Picture — WARNER BROS. Theatre B'way & 52d St.
Twice Daily, 2:45-8:45 Extra 6 P. M. Show Sat. and Sun.

F. F. PROCTOR'S DE LUXE SHOWS
NEW EAST 86th St. THEA. COR. LEX. AVE.
Thurs. to Sat., Jan. 10 to 12 HERBERT RAWLINSON (In Person) BERNIE CUMMINS and HOTEL BILTMORE ORCH. Photoplay—BEBE DANIELS and NEIL HAMILTON in "WHAT A NIGHT"
NEW EAST 58th St. NEAR 3rd AVE.
PAUL SPECHT (Himself) and HIS ORCHESTRA 3 Sailors; Nina Gordani Screen Feature—BEBE DANIELS in "WHAT A NIGHT" with Sound and Talking
SUPREME VAUDEVILLE & PICTURES Continuous Noon to 11 | Low Prices

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. This series will be reprinted weekly. Each story carries its original head. Story below appeared in Variety of August 13, 1920.

CON'S NEW DARLING GRABS A MINER PAL

Tough Bird, but "Natural and Unspoiled"

Dear Chick:

Cuthbert has set this league on fire and he is the lion of the hour. Every night he is invited somewhere to put the nose bag on. He has been belting the apple all over the lot since he broke in and I just finished stalling Stallings over the long distance. He wanted to recall him, but I bullied him out of it, and he will finish the season with us. Now if the Shuberts don't draft him I'm all set.

CON

I wish he wuz a little tougher, but I suppose you can't have everything. I'm afraid that I'm going to find him a hard bird to handle, for I just discovered that he's some kind of a designer and spends his spare time doping out costumes. He has already told me that he wants me to let him order a fresh batch from Lucille's. Can you tie that one? I suppose the next thing he will be pullin' is to have the fences painted an Alice blue shade.

However, I don't care how much the wolves ride my lady-like fly chaser as long as he keeps comin' through with those base knocks in the pinches. I have him playin' center and he goes back further than J. Bernard Dillon. If I could get Savoy and Brennan to play right and left I would be all set to grab the pennant in this bush.

Cuthbert is goin' along on his merry way playin' bridge and dinin' out each night and his chest is gettin' all scared up from wearing a full dress shirt. Talk about clothes, he's got more changes of scenery than the Hudson. He must have a charge account at Sears-Roebuck, for he has yet to flash the same make-up twice. The gang are making book about how long it will take him to run out of changes, but at the present writin' he's 6 to 5 and out to finish the season a couple of changes in front.

You would never guess in a million years who he's picked out to pal around with. You remember the pitcher I got some time back? The guy from the coal mines who reported with a lamp in his hat? Well, that's Cuthbert's pal. I can't figure it out unless Cuthbert is there with a layout and was minus a lamp. However, they are inseparable. The miner is so tough he's afraid to sleep in a room with a mirror in it, and he admitted to me that they had to rope and tie him the first time they tried to put a pair of shoes on him. But it doesn't seem to make any difference. Cuthbert says the miner "is so natural and unspoiled by the ravages of our civilization" that he just can't resist him. All I hope is that they don't elope.

We're in fourth place, thanks to my new darling, and, who knows, maybe I may get out in front with this flock of mock oranges after all. Don't crack about Cuthbert, for I'm afraid that Stallings may grab him anyway.

Take good care of the yen hok.

Your old pal,
Con.

Francis Wilson's Book

Francis Wilson, the actor, is to have a book published by the Houghton, Mifflin Company shortly, based on the life and career of John Wilkes Booth, the actor who shot Lincoln. Wilson had been gathering data on the work for many years.

U renewed contract options on Mary Nolan, Fred Mackaye and Al Jones. Latter is cameraman.

Fine for Automat

Police drive against loiterers was renewed in Times Square last week by Police Commissioner Whalen's newly organized strongarm squad.

The flying squadron centered its attack on office buildings and theatre lobbies.

The Automat grossed heavy as result.

Mrs. Yellman Resented Girl Callers at 4 A. M.

The question of whether 4 A. M. is the proper hour to go visiting was put up to Magistrate McAndrews in West Side Court when Rule Porterfield, dancer, 4306 46th street, Queens, and Dorothy Kane, dancer, 3208 Washington avenue, Astoria, were arraigned on charges of disorderly conduct.

Judge McAndrews ruled it was not the proper hour and fined the two young women $10 each, which they paid. The two were arrested on complaint of Mrs. Hilda A. Yellman, wife of Duke Yellman, orchestra leader, of 439 West End avenue.

Mrs. Yellman, who is separated from her husband and blames the Porterfield woman, told the magistrate that at 4 a. m. Dec. 21 the two women knocked on her door. It was opened by Dorothy Nolton, dancer in "Animal Crackers," who lives with Mrs. Yellman.

They asked to see the musician's wife and attempted to force their way inside. Miss Nolton told Mrs. Yellman, who declined to see Miss Porterfield or her friend. Mrs. Yellman said the two began to shout and pound on the door. Mrs. Yellman phoned for the cops and the two girls were pinched. Later they were bailed out.

Miss Kane testified that she had called Mrs. Yellman on the phone the day previous looking for Miss Porterfield, having received that number from a friend.

She said Mrs. Yellman told her Rule was not there and told her that when she saw her to tell her she had intercepted messages between her and her husband. When Miss Kane finally found Rule she told her and, after thinking the matter over, both decided to go to Mrs. Yellman for an explanation.

Feelings Hurt

Miss Porterfield testified that she came for an explanation and said she became incensed when Mrs. Yellman yelled through the door that both were drunk and ordered them away. She said the reason she stayed there was to get Mrs. Yellman to open the door and apologize for that statement. Both girls admitted they had knocked strenuously on the door, but denied that they had created any undue disturbance.

Miss Porterfield said she had worked with Duke Yellman at the Parody Club and several other places, and said the last time she saw him was almost two weeks ago. She also denied that either she or her friend had been drinking.

In answer to a question by Judge McAndrews as to whether that was not an unseasonable hour to go visiting, Miss Porterfield said among theatrical people it would not be considered so.

Davis, Acrobat, Held

Charles Davis, 24, Hotel Vendig, acrobat, was held in $300 bail for Special Sessions before Magistrate McAndrews in West Side Court on a charge of violating the Sullivan law.

Davis was arrested Christmas morning by Detective Aulback, Broadway squad, after a struggle, during which Davis is alleged to have kicked the detective in the stomach and during which the officer fired one shot. In a taxicab in which Davis was riding was found a long-bladed butcher's knife.

The acrobat said he did not know how the knife came to be in the cab. Magistrate McAndrews decided to let Davis explain to the higher court.

SEX SPIELING DOC GETS AIR PLENTY IN BRONX

Old Doc Shaffer may have bulled the Brooklynites into three weeks of segregated audiences for his sex spieling from the stage, but Doc did a somersault in the Bronx.

Up in the smelly section when the Doc settled at the America for what he claimed would be three weeks, the neighbors slipped him so much air he blew on the fifth day of the first week.

One evening the audience held six people, with two of them deadheads. At 50c per Doc figured this was almost as bad as some of the Broadway shows are doing, so he skooted.

How much rent the America got in advance would be interesting if known. It's now waiting for any other chump who doesn't know how tough the Bronx can be.

Doc's full listing is Dr. S. Albert Shaffer with the billing calling him "America's Greatest Sexologist," that America, however, being the nation, not the former burlesque house.

Up to date no one has disputed Doc's billing. He does a sex lecture on the stage and his boys, when there is an audience present, try to sell "informative" books in the lobby, three for $1, or how much have you?

In Brooklyn the Doc performed at the Shubert-Brooklyn.

Montrealer Crushed by Cars, but Saved by Cop

Hundreds of promenaders on Broadway, outside of the Palace theatre, witnessed a young married man crushed between two autos, while his wife made a futile effort to save him. She was badly hurt herself. Both were taken to Polyclinic Hospital, where surgeons amputated the left leg of the husband.

Louis Appele, 32, of 33 Craig street, East Montreal, and his wife, Bertha, 32, here for a brief visit, were the victims.

They waited on the curb outside of the Palace for the traffic lights to change so that they could cross. As the lights changed, the husband preceded his wife. A private auto, owned by Arthur Sofo, sculptor, of 17 Gay street, came to a halt just abreast of Appele.

As Appele started across, a taxi operated by Michael Santanmano, 6211 20th avenue, Brooklyn, crushed Appele against the sculptor's car. Mrs. Appele strove to save her husband but was nearly killed by her efforts.

Patrolman John Murphy of the West 47th street station hurried to Appele's side and with stout cord made an improvised tourniquet, stopping the flow of blood. Surgeons at the hospital stated that Murphy undoubtedly saved the salesman's life.

Welching Charged Against Darnell & Co.

Frank Silinsky, 39, of 44 West 111th street, one of the members of the betting commission firm of W. L. Darnell & Co., 44 Broad street, was arraigned in the Tombs Court before Magistrate Stern on a charge of grand larceny. He was released under $5,000 bail for a hearing on Jan. 11. The charge was the outgrowth of an election bet made in 1926.

According to the complainant, William Miller, retired merchant of 150 Broadway, he placed $21,700 on Smith to win against Ogden Mills for the governorship in 1926. The odds were 14 to 5 on Smith. Miller of course won the bet, his profits amounting to $7,247, minus $500 commission fee.

The complainant declares that on Nov. 5, 1927, he demanded the money from Silinsky and the latter handed him three checks, one for $5,000, another for $16,000 and the third for $7,247, all signed by Darnell & Co. Miller declared he paid the commission out of his own cash. Later he deposited the checks with brokerage houses in payment for stock. The check for $7,247 came back marked no funds. His demands on Silinsky for the payment of the money not meeting with success he obtained a warrant for Silinsky.

This is the third or fourth time people connected with the Darnell firm have been in trouble for alleged welching on bets.

Buckle Cheated Hotel Out of $59; Playwright

Robert S. Buckle, 28, who has written and produced plays under the name of Robert Siddons, pleaded guilty in Special Sessions to a charge of defrauding the Hotel McAlpin out of a board bill of $59. He was continued on bail for investigation and sentence Jan. 11.

According to Jacob Lichter, probation officer, Buckle was arrested Dec. 27 following a complaint made by the management of the McAlpin. The defendant told Lichter that he had written and produced among other plays the "Jungle Fever," which he put on at the Colonial in Cleveland in January, 1928; the "Scarlet Harlequin" at the Hecksher theatre, New York, last year, and "Fan Tan" at the Playhouse, Cardiff, Wales, two years ago.

$3,000,000 Spent by Americans in Montreal

Montreal, Jan. 3.

Montreal for New Year's eve attracted about 75,000 visitors whose spending gross is roughly estimated to have been $3,000,000. They comprised chiefly Americans, although many an hinterlander and suburbanite around the Province of Quebec's oasis came in just for the sight. Montreal was plenty wild with many of the taverns emulating the Broadway speakeasy habit by closing at 1 a. m., to keep out the drunks.

They were toting their own like in any American drinking sector, since only wines and beers are for sale. Hard booze is only purchaseable at the government liquor commissaries, the imbibers bringing their own into the hotels and cafes and mixing their highballs at the table as in the States. This accounts for almost as high a ginger-ale and water scale for the mixers as in the Volsteadian domain.

The per person toll was nominal, averaging $12.50 a head for supper in the hotels, but the hostelries figured on the big profit on the wines, selling the best grade champagnes at $7, purchaseable for less than half the scale from the liquor stores, but not iced as at the hotels. Ditto the best Chauvenet burgundies, B & G sauternes, etc., which, dispensed in the hotels and cafes, cost more than twice the retail price per bottle at the government's liquor stores.

Railroad accommodations back to New York on New Year's day were at a premium, the town getting an extra break through forcing stay-overs until Wednesday night.

Houses Closing

The College, Bethlehem, Pa., playing vaude, dropped it last week when local authorities refused to okay the theatre's license for vaude, claiming back stage facilities at present too great a fire hazard. The College is operating with films, silent and sound.

PUNCH IN THE NOSE FOR CIGARET GIRL

James McGuire, 27, 69 West 85th street, bell captain at the St. Regis Hotel, has no objections to how other women dress, but when it comes to his wife, Edith, 23, well, that's different. Jim became so strenuous in his objection that he found himself facing Magistrate McAndrews in West Side Court.

Edith was employed as a cigaret girl in the Hotel Roosevelt. New Year's Eve the management thought it would be a novelty to have the various employees don costumes. Edith selected an aviator's costume. When she put it on she discovered the pants were considerably abbreviated exposing two shapely legs above the knees. She did not object.

About 3 A. M. Jim called. When he saw the wife attired that way he issued an ultimatum that she take it off immediately and go home. So abashed was he that he left forthwith. According to Edith's story, when she arrived home about an hour later she was struck a terrific blow on the nose just when entering the house.

She received several other taps and when she came to Hubby had gone and she found her dresses and other effects in the hall. She obtained a summons for him.

In court Jim said he was sorry it had happened but he was so incensed at her scanty costume he lost his head.

Magistrate McAndrews advised the couple to go out in the hall, make up, go home together and start the New Year happily.

Mildred Beri, Bride, Wants Husband Pinched

Mildred Beri Jones, Hotel Lincoln, who played in "Just a Minute," came to West Side Court, accompanied by her attorney, and made an application to Magistrate McAndrews for a warrant for the arrest of her husband, Dale Jones, who also was with "Just a Minute."

Mrs. Jones, married only a few months, exhibited her arm, which was badly discolored from the elbow to the shoulder and which she said was caused by her husband. She also stated that her body and head were badly bruised.

Magistrate McAndrews declined to issue a warrant and advised the attorney to go to the West 47th street station to report the matter and the police would arrest Jones. Mrs. Jones said her husband had struck here in the face, knocked her to the floor and then kicked her. She said he then fled, and she did not know his present whereabouts.

Palm Beach Arrivals

Palm Beach, Jan. 8.

Early arrivals here are Joseph P. Kennedy, Ted Leary, Leo Teller and Harry Frazee.

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

SPECIAL FEATURES WORTH SEEING

"Alias Jimmy Valentine" "The Singing Fool" "The Barker" "Interference" "My Man"

NIGHT LIFE

Several new spots distinguish the midtown nite life. The Ziegfeld Midnite Frolic started auspiciously, with Paul Whiteman's dance music and Eddie Cantor as the stars. Clayton, Jackson and Durante at the **Rendezvous** have thrust that room into sudden prominence. The **Parody** is operating again with an elaborate floor show. The **New Frivolity** in the Earl Carroll theatre building basement, having moved over following the padlock, is over rousingly, although handicapped by a limited capacity.

Of the semi-class rooms, the **Richman** has been a winner from the start. The **Casanova** with a flash array of names is also clicking. Ditto the **Mirador**, with a revue and Harold Leonard's music. Biz is spotty there the fore part of the week, but great toward the end.

In the Village, the **Club Barney** is the highlight and for a change of pace get a load of the **Village Grove** when the Nut Club is in session.

The Harlem black-and-tans are coming into greater favor than ever before, if only because of the paucity of the Times Square nocturnal divertissement. They give the customers the same heated tempo stuff that the Furnace, the Whoopee and kindred wind-ups dispensed in Times Square, only more so.

RECOMMENDED SHEET MUSIC

"My Inspiration Is You" "Mia Bella Rosa"
"Caressing You" "Me and the Man In the Moon"
"When Summer Is Gone" "Evenin'"

New York Chatter

Will Morrissey and Midgie Miller will head a revue at the Monte Carlo, Brooklyn, N. Y.

Charlie Morrison showed a waiting world a top hat and touched wood via cane for '29. Demonstrating what that Xmas two-and-a-half per cent. did to one guy.

Sully the Barb got a live pig for New Year's. The pig's in Jersey, but nobody has found Sully, including customers and his wife.

Eddie Cantor is still pulling people from their tables on the Ziegfeld roof to entertain until the floor show gets set.

Ry Mace, with tidings of his success on Broadway, returned to Kansas City for holiday to find father killed in motor accident and mother probably fatally injured.

Beryl Halley has a dancing partner with no ballroom work available.

Absent from the show a week, Kathleen Crosby returned and was asked by the producer where she had been. "I was in Long Island," she replied. "What part?" pursued the questioner. "Tuckahoe," replied Kathleen.

The Broadway clique taken on a recent oil tip is going for another —oil.

Wanda Stevenson given a small principal part.

Ray Miller left for Detroit to battle Grogan Jan. 11.

One of the stars of the Street who had a phone installed in his dressing room received his bill, and found the rest of the company had been using it while he was on stage. Phone out.

Lucille Ballantine is another show girl taking unto herself a dancing partner hopeful of securing attention.

Jacqueline Schalley selected by the Polish artist who selected the five most beautiful dames on earth.

Bernice Lockwood and Mary Bey declared they are soon to be respectively married.

Joey Ray's first records out this week.

Lillian Roth's 15-year-old sister Ann now in legit production.

A general average of the annual income of the little dancing girls of Broadway who are fortunate enough to get long runs in night clubs and musical shows, as estimated from the money made by 10 seasoned dolls, is about $7,000. (Credit these statisticians: Evelyn Saether, Mary Bey and Estelle Phillips.)

Eddie Doherty, now in Paris, has been assigned to Northern Africa for feature yarn in Liberty.

Pat Rooney, Jr., left for the Coast, celebrating by taking his first shave.

Justine Johnston and Louise Brooks quite the admiration of the ringsides these nights.

Mme. Frances, the modiste, giving the clubs a play to see what the frails are wearing.

Duke of Manchester and Duke DeGoyez are having a time inspecting the night life.

Dona Rose has a new collapsible sedan.

Jay Cassino made assistant picture editor on evening rag.

George Kaufman back on Times after severe illness.

Madeline Mack on Broadway after long tour.

Daddy Browning regular visitor of dance hall at 46th and Lexington.

Ward Morehouse has boycotted the north side of 42nd street, declining to walk on that side where "Front Page" is showing.

Katherine Ray again starting a tour of the club belt after a long lay-off.

Whether Hazel Forbes goes with Carroll or stays with Ziegfeld will be decided by Equity.

Peggy Blake wired Beryl Halley that she is on her way around the world.

Raymond McCaw now wearing spats and he used to brag that they even wore no socks where he came from in Montana.

Shannon Cormack started the New Year by shaving off his mustache.

Ed Sullivan, assistant m. e. of the Telegraph, in hospital.

Among the motion picture celebs who celebrated on Broadway New Years were: William Fox, Richard Dix, Richard Barthelmess and Bert Lytell.

Ada Landis, showgirl, entrained for North Dakota when word of her mother's death came to Broadway.

Ronnie Tashoff and orchestra following Paul Whiteman into Ziegfeld Midnite Frolic.

A chorus girl in New York is named Mavis Bender and she's not from vaude.

Some of the boys believe the Aspirin ad which advises folks to keep away from crowds to avoid flu is a large factor in the sluggish box office situation.

Irving Hoffman, caricaturist listed in the Ten Most Popular Jewish Artists.

Hope Hampton disclosed that she intends to go to Italy for two years of study.

Joe Frisco starts writing a crack a day for the Daily Mirror.

Johnny O'Connor to vacation in Florida while batting out another book.

Dorothy Knapp recovered from flu just in time for premiere of "Fioretta."

A News reporter, sent to interview Jean Nash, famous for her clothes, talked with Jean Nash of the Whitby an hour before learning his error.

Marion Lane to Cuba.

Katherine Burke holds a promissory note payable Christmas, 1929, for $1,000 for every pound she loses from this Xmas to next. She must weigh in before Jan. 1.

Following holiday week, some of the night clubs of the Stem with top business for the prior months were catering to as few as eight and nine parties.

Report that the mother of Bobby Folsom died Dec. 17 in Los Angeles is incorrect. It was Sarah J. Baldwin, grandmother.

Dainty Marie's vaudeville act is a family affair. The young man who appears with her is her son and the two women are sister and daughter-in-law.

B. O. McAnney has left the desk of the Times to become assistant city editor of the Telegram.

The wise mob coming from Hollywood reports that the racketeers are having easy pickings around Hollywood on the fancy wall paper thing. The absence of a blue sky law in California makes it perfect for the high-pressure boys.

Harry Kellar has accepted the editorship of the new Railroad Magazine that the Dell Co. is putting on the newsstands.

Robert E. Schenck, assistant manager Loew's State, did some police work on his own Friday night. He picked up a man upon complaint of a woman who said he was annoying her. Schenck had to let him go when the woman refused to appear in court.

Bonnie Gaylor, former vaudevillian, who retired when she married, is living in Detroit.

George Patten has scrapped his vaude act. Said he wore it out showing it to agents.

Jack Dean slipped back to New York from Yirrup.

Artie Lewis, whose post-card claims he's "your old pal" and mentions Lewis and Ames for further identification, has gone into the retail shoe selling business in New York, so there's no cause longer for Artie's old pals to be on their uppers, if they can find his shop.

Around the Palace the boys are saying that Paramount, Warners, M-G-M, First National, Fox, Radio-Keith-Orpheum, Loew's and Barnum & Bailey's will merge to construct a 95-story building in Times Square. With a theatre on every floor.

Ann Pennington has the misfortune of having Dec. 23 for a birthday. It double crosses her presents.

"Treasure Girl" company brags having four girls in the company who have mink coats for Christmas. "Vanities" is next with two minks and a squirrel.

Lois Eckert transferred from blonde to brunette.

Ziegfeld, not realizing the dust he might shake up by using the word hostesses in connection with five of his most noted beauties going into the Midnight Frolic, went into conference to find another term.

A chorus boy in "The New Moon" married a divorcee 10 years his senior.

One of the Stem's press agents received as much gold as his cupped hands could hold from a producer. The gift amounted to near $1,000.

Sears Taylor connected with the Evening Journal.

Jean Ackerman has ice on her important finger.

A Square beauty hinted to her boy friend she ought to be wearing an engagement ring. "Ridiculous," he responded, "you're a Venus in my eyes."

Claudia Dell returned to "Showboat."

Dave Franklin back from Paris.

Nick Lucas bought a home in Newark.

Ben Serkowich, Publix public relations impresario, is in the advance business of opening the new Publix house in Toledo in February.

Evelyn Dean with "Animal Crackers."

Forced to take his mother-in-law out, that guy took his headache to "Interference."

Irene Swor has reduced delectably.

Annette Harding back from Europe and again with Zieggy.

Eunice Holmes acquired a small principal part in "Rio Rita."

Eddie Cantor figures to realize $20,000 for his pet charity, the East Side boys' camp, from the sale of his autobiography, "My Life Is In Your Hands."

St. Clair McElway, Herald-Trib reporter, on way around the world with $500 in his pocket.

Coincidence that Blanche Ring should be in "Houseboat on Styx" and Charlie Winninger, her husband, in "Show Boat."

Annie Hart celebrated 50th anniversary on the stage taking Edna May Oliver's role during the former's illness.

Hazel Forbes decided not to go with Carroll show.

Will Mahoney has a complex for electric trains. Wife gave him a $150 train set.

Pirko Ahlquist, than whom no other showgirl has a stranger name, left town.

Sam Kingston received a solid gold traveling case from his pal of many years, Flo Ziegfeld.

F. C. Arnsult is the purser of the "Leviathan" and he's going to stick on the job, says the U. S. Lines. Letter said Variety had given his job to Ned Welch, former ship news reporter.

Hal Hixon's announcement was not about Ray Miller, the bandsman, but Ray Miller, the boxer, who recently left-hooked Jimmy McLarnin to a knock-out defeat.

Norma Closs, revue beauty, tired of the stage, walked out of "Scandals" and is hostess at Shrafft's, 42nd street.

Reports persist Soph Tucker married Al Lacley and that the folks are not wild over the idea.

George F. Stanton elevated from city passenger agent to general eastern passenger agent of the New York Central. New job created for him. First time the line has had such an official since the war when government took over the railroads.

Irene Streed, show girl, who left the stage to sell printing, made $50 commission the first three days.

Harry Block was obliged to close his Green Gables, formerly the Florence club, having no dance permit. Tony Francesco and 10 girls in the revue are necessarily out.

Mrs. Harry Glenby and son sailed on "Berengaria" for St. Moritz. Young Glenby worked a week on the Mirror, finding himself unadaptable to newspaper business yet.

Dreena Beach opening at Hamilton hotel in Bermuda.

Millicent Rogers and her handsome Argentina husband making the rounds with Millicent's brother.

Electricians went to work on the name of Texas Guinan's Club Entime, changing it to Club Intime, the proper French spelling. Taxi drivers were calling it the Club In Time, whereas the pronunciation is Ontimay, meaning intimate.

A freak instrument called the Cymbalom is netting Julius Klein, who plays it, between $150 and $300 a night in one of the night clubs. It's like a keyless baby grand with the top knocked off.

Aunt Jemima opened at the Ziegfeld Roof. Eddie Cantor is replaced as m. of c. by Charles Winninger.

One of the most prosperous clubs fired its old doorman and hired a new one. The other night a fellow inquired of the owner if he could get a bottle of Scotch. "We don't sell any," replied the owner, and, in truth, the club has been strictly on the up and up. "But I can get it from your doorman," insisted the customer. "No, you can't," returned the owner, confidently. "Come with me and see." The patron asked the doorman for a bottle and tendered the money. Doorman coughed up a bottle of Scotch and the customer, a federal man, made a pinch on the spot.

One wealthy old buzzard's hobby is waiting until a club is about empty and then ordering champagne for the orchestra until they get so tight he is allowed to direct with his cane. It cost him $500 one night last week wielding his walking stick.

Traffic around Times Square on New Year's Eve was never more congested. Balmy weather explained that; weather being sloppy on previous eves. Thousands of dolled up people fought for taxis after theatre time. One driver said that in his 14 years with a cab he never knew of such a demand.

Phoney mailing lists are being sold the night clubs at $300 a click by racketeers, who compile names at random.

Frank McEvoy is wiring May McEvoy, his sister, trying to learn whether or not rumors are true that she is married.

One of the girls ordered a new gown from Paris for a party. She sent it back and kept the label.

Argentines never wear white carnations in the lapel of their dinner jackets or tail coats it being a custom to wear the red to distinguish them from Americans. At Beth Leary's party more than a score of the spics brought red red roses, as it were.

Even society girls are touchy about their age. One of them is carrying her birth certificate to show she is 19 and not 28 as her yen for scotch and rye has transformed her looks.

The ever shrewd bootleggers are adding a mite of soap to whiskey such that when it is shaken it holds a phoney bead.

The dinner jacket is absolutely out at debutante parties, not one in fifty observed at any of them. The last word is wearing the chain from center of the vest to the trousers pocket and invariably the tail coat. . . . That makes you a barber, or something.

Collegians no longer wear the square white tie with formal evening clothes. The pointed ends are considered smartest on all campuses, and the college boys must look smart, even sober.

Ed Judson, Isota Franschini salesman, who married Hazel Forbes of "Whoopee," gave Broadway its latest delightful shock. Judson was lately divorced in Chicago.

Agnes O'Laughlin has her hair done up now in old English style, behind the ears.

La Vergne Lambert back at the Guinan.

"Snake-hips" Tucker, the Harlem demon of dance, has created so original a way of picking up money from the floor when he cuts into his routine, that he had trebled his income.

Camille Lanier has a lizard skin hat and outfit to match, including purse.

Dagmar Godowski wired her brother, Gordon, that she'd be back from Europe next June.

Jack Naples, eating hash in 46th street, nearly choked to death on a lead slug to which was attached an inch-long wire. (Part of corn beef label.) He handed the foreign matter to the manager, then decided he wanted it back to show his lawyer. Manager said: "Sorry, I've lost it."

Catherine Jones has a distinct dimple one inch below her left eye. Cute!

Ann Moss, the girl who started the Carroll nude trouble, quit "Three Musketeers."

Ruth Patterson, looking for a press agent. Who wants to handle a showgirl—step right in!

The Rowland Fields are at home at 309 West 57th. Hitched Jan. 5. Although a Manhattan resident, Field is drama editor of the Brooklyn Times.

Alice Brady has been nicked $2,568 on a judgment to cover the balance of her 5-year lease on Apartment B, at 1150 5th avenue, which cost her $550 a month. Lion Brewery of New York City owns the property.

A Broadway medico has it that 50 per cent. of the town is sick and the other half is dodging the epidemic of colds, flu, etc. Docs in a panic because of shortage of nurses.

Belle Bennett, Tiffany-Stahling since her arrival from the coast in a burlesque talker, is sick abed in her hotel.

Joe Brown, former musical comedy actor, is squawking about everything since his arrival in New York.

Al Selig, who writes things for Tiffany-Stahl and picks scenarios in spare time, celebrated his wife's 23rd wedding anniversary yestereve.

Some of the best-looking secretaries to picture executives are away with flu and allied diseases, making it swell for news gatherers.

It is reported that the sister team in the amateur night sequence of Georgie Jessel's "Lucky Boy" worked on the level with their usual act. The mother of the girls first hesitated about letting them play in an amateur night scene, figuring it might hurt their reputation. When told that Jessel would appear in the same scene she withdrew her objections.

A. L. Erlanger sailed for Italy and southern France last week.

Jack M. Welch is manager of Ziegfeld's Midnight Frolic. Good guy for that job. Knows the mob.

The 11th of Cynthia White's Greenwich Village ball series is slated for Jan. 19 at Webster Hall from 10 p. m. until paralyzed. Miss White's terp revel is an annual highlight in Hobohemia.

The Friars is beginning a series of informal testimonial dinners to some of its members. Lew Cantor is it for Jan. 11 at 11:30 at $3 a head. Speeches are limited to three and not to exceed three minutes each.

3 "Show Boat" Girls West

Three girls from "Show Boat" are leaving for California in two weeks.

Hazel Forbes, who got into difficulty over signing a contract with Earl Carroll, but which was not recognized by Equity, handed in her resignation to Ziegfeld. Myrtle Hanna and Marjorie King will leave for the Coast with Hazel.

The girls have lived together in New York and insist they are not going into pictures.

Chatter in Loop

INACCURATE BIOGRAPHIES
(Hazel Flynn)

Ample Glotch wouldn't know when he picked up his Evening American—if he picks it up—that the picture critic writing under the name of Rob Reel is a girl. Much less would he know that she is Hazel Flynn, unmarried and owning a roadster. That's why it pays to be on the inside of stuff like that.

Suppose this guy Glotch, if there is a Glotch, was at a party where Miss Flynn also happened to be a guest. Suppose this guy Glotch cleared his throat and said: "Nobody asked me, but I think that gent named Rob Reel on the American is lousy." Imagine Hazel's embarrassment, to say nothing of Glotch's. Of course she really isn't that way, but you can imagine. If there isn't any Glotch, though, the whole joke is cold. And it's not much of an idea at that.

Hazel wasn't very well known until she started on a trip to Hollywood and sent back letters about the factories. Some of her stuff was so sensational as to be almost interesting, such as her outright declaration that there are fellows making pictures out there. Less sensational, but still readable, were her revelations of inside dope on picture stars. Who in Chicago, for instance, would know that Antonio Moreno eats raviola through his ears to keep his mustache from becoming clotted?

Miss Flynn looks to be about 20 across a restaurant table, when she pays her own check. She is very attractive in a way, and seems to be thinking about something. Her earlier days were spent in various grammar and high schools, where the boys nicknamed her "Scotchie" because she used to bring her own lunch.

She had no journalistic experience before joining the American, but a lot of people overlook it.

James Curran, supe of the Chi House of Correction, has bought an amateur motion picture outfit and is taking pictures of the arrival and departure of celebrities in his joint. For his own amusement, if any.

Harold Swanson, ed of College Humor, is reading manuscripts in bed. Bad cold.

Sid Lewis, the vaude comic, playing the Pan house in Memphis four years ago, asked a girl in the audience to come up and assist him in telling a gag. "If you do," he promised with that big Lewis generosity, "I'll marry you." She did, and he did—last week in Chicago. She was Louise Curlin.

Adolph Zukor was in an out, with a subpoena server in the background, making him miss his brother-in-law's New Year's party.

Harry Munns, the theatrical attorney, has just received a Supreme Court decision on real estate which nets him over 200 grand. He's not even smilling till the cash is in the bank.

Bernice Spears (Mrs. Bert Wheeler) will have her first in a few weeks.

Following killing of two former beer runners in the Granada cafe, radio fans throughout this territory have claimed they heard the shots while listening to the Lombardo orchestra broadcast.

Among the Women

By The Skirt

Best Dressed Woman Of The Week
GRACE MENKEN
("Brothers"—48th Street)

Olsen's Day at Palace

"Whoopee" moved right into the Palace Theatre Monday afternoon. And word must have spread at the Village Grocer that Eddie Cantor was to be there himself, because not one more person could have gotten in. It looked like the Palace of the old days. Ethel Shutta was there, too. And George Olsen.

And so my children, a mediocre bill was turned into a very good one. If your nerves are in first class condition get into the Palace for the opening act. Willie Mauss does a stunt in a revolving wheel that is breathtaking. The Russell Markert girls although not billed showed twice. They wore two sets of lovely costumes. The first were silver bodices with very short three ruffled skirts in green. On the girls' fannies were black butterflies. Quaint idea? Silver helmets were topped with plumes of yellow. As the first number was done mostly with the hands the girls were gloved in cerise. Second change really beautiful. White bodices were embroidered with spangles of different colors in a star design. Very short skirts were mere ends of spangles. The full sleeves of blue made these costumes so effective. Hats of blue had cerise streamers. Slim, Billy and Val or perhaps better known as Timblin, Raymond and Russell just knocked the audience for a goal. Oh, boy, what an act! Miss Russell as a wench was in green and white checkered gingham, and then she was a red velvet and gold bride. Ethel Shutta did her Western number from Whoopee in a neat black velvet dress. It had a broad collar of ecru lace with cuffs matching.

Marion Eddy (with Eddie Conrad) wore a diamond bodice ending in a skirt of white feathers tipped with green.

The long show ended with John Giuran and La Petite Marguerite and Five Premiere Ballerinas. Marguerite was in an abbreviated costume of silver fringe. The girls were in white ballet skirts edged with narrow bands of silver.

Bert Lytell's Fine Work

Bert Lytell has chosen a fine piece for his return to the legit stage. Out and out melodrama but well constructed and done. It looks as though "Brothers" has a good chance to remain a long time at the 48th Street.

Mr. Lytell scores decidedly in a dual role which calls for some fast changes. His changes are sufficiently fast to bring rounds of applause.

Grace Menken, opposite Lytell, brings charm and naturalness to the role and a most appealing sincerity. Her first gown was a circular chiffon in chartreuse embroidered in tiny beads in daisy patterns, which she wore with a gold lame wrap lined in green. In the last act Miss Menken has an enchanting net bouffant in palest flesh, with a long satin bodice embroidered in crystal.

Cora Palmer was an exquisite mother. She was striking in a black lace gown with a small cape, worn with pearls and diamond earrings. Later she was equally lovely in maroon chiffon with a small jacket embroidered in rhinestones.

Blythe Daly's Indifference

It is surprising that the management, and even Alice Brady herself, does not object to Blythe Daly appearing (in a supposedly smart drawing room) in such a filthy, spotted, white velvet gown and shockingly soiled white shoes. It is safe to say that seldom, if ever, has such slovenliness been condoned and a young woman carelessly indifferent to stage appearance. A buzz of feminine criticism followed Miss Daly's entrance. The surprising thing is that Miss Daly dresses nicely in the last two acts of the play in a black velvet and white ermine ensemble and a blue gown entirely made of crystal fringe.

Miss Brady was well gowned in a black lace evening gown, cut long in the back and another of similar fashion in peach. Her most becoming costume was in white chiffon, trailing beneath one of the new short evening wraps in velvet worn with red trimmed slippers and some attractive jewelry. She uses her chinchilla wrap again.

Damphool for Laughs

Colleen Moore's picture at the Paramount this week is just one of those damphool laugh things that means nothing—except laughs, the most valuable theatre seller. It is called "Synthetic Sin."

Miss Moore wore several pretty frocks. A black and white ensemble had a checked skirt and coat with a plain jumper. With this she wore a beret with a plain edge and a crown made of black and white ribbons criss-crossed. In one scene while the women were in evening dress it was very odd that Antonio Marino should be in flannels.

A negligee worn by Miss Moore was over pajamas. The top of the pajamas was a lovely creation made wholly of fish scales.

RITZY

In another department of Variety reference was made to a wealthy woman who has become financially interested in Earl Carroll's productions. She was mentioned as Mrs. Pendleton, and Bagby and Romelli, composers of the score of "Fioretta," the forthcoming Carroll operetta, were referred to as "her nephews."

Neither of these young men is related to the dowager, who is Mrs. Frederic Courtland Penfield, socially prominent and fabulously rich. About 75 years of age, she divides her time between luxurious dwellings on Fifth avenue and Greenwich. Her country estate was purchased for $500,000 in the summer of 1926, having previously belonged to Commodore C. E. Benedict.

Originally Anne Weightman, of Philadelphia, she was the daughter of the late Dr. William Weightman by his first wife and inherited many millions accumulated in the drug business. In 1908 she married Frederic Courtland Penfield, whom President Wilson appointed Ambassador to Austria before the war. Mr. Penfield died in 1923.

For several years past the dowager, who dresses in extremely youthful fashion, has been a devotee of modern dancing, and both in town and at Greenwich entertains parties of young people, paying fancy prices for stringed orchestras.

For over three years the rumor has persisted that she may choose as her third husband Albert Morris Bagby, who is about 70. Hailing from Rushville, Ill., he has for more than a generation past conducted, under ultra-fashionable auspices, "morning musicales" at the Waldorf. He is the uncle of George Bagby, a singer, who, with G. Romelli, has written the operetta which Earl Carroll is now producing, the theme-song of which is "Gliding Gondola."

The Bagbys, uncle and nephew, move in the same temperamental set, and George has sung at the smart musicales given by another wealthy dowager, Mrs. Horatio Nelson Slater, at her duplex apartment on 5th avenue. This vivacious hostess was Mabel Hunt, and her sister, the late Enid Hunt, became her mother-in-law, Mrs. Samuel Slater, the Misses Hunt marrying respectively a father and son.

Schable Not New

Under the "Inside Stuff—Pictures" caption, in last week's issue, appeared the following lines: "A new route to a place in front of the

(Continued on page 67)

Birth Control

Mrs. Gene Austin stood to win $10,000 as a friendly wager from her husband if they were blessed with a male heir.

The newly arrived addition is named Ann.

Gray Matter

By MOLLIE GRAY

Al White's Soprano

Gaynor and Byron, two good skates, opened the State bill in white satin. Barr & Davis deserved more encouragement than they got. Dresses were of black satin, the entire circular skirt of steel beads as well as a deep collar and cuffs. Feminine member of Goss and Barrows changed from a red crepe frock to a revealing bead costume.

Al B. White has a clever "gang" of dancers and singers. The soprano, whose name he deliberately played with and never told, has a beautiful voice, seemed altogether a lovely lady in general, even to her pale green crepe frock with double skirt, vestee a shade of violet, ribbon bow and ends of purple at the waist.

Maria Kerr and Miss Stone closed in pretty soft frocks in two shades of green on the former and orange on the latter, and they sure put a kick in the act. A fine troupe, the band deserving more attention than was possible with all the dancers.

Betty Blythe on Stage

An entertaining bill at the 81st Street, even though it only faintly resembled the one in the program. Joe Laurie failed to appear, but three acts took his place.

Betty Blythe isn't staging any comeback in the films by this appearance. She is even more artificial and unnatural off the screen than on, though her voice isn't bad. She is introduced by a film bouquet showing her at home and then to dinner at the Montmartre, from which she arrives on the stage to dress for her performance.

She is wrapped about in cloth of gold with a bit of color here and there and many gold tassels over a matching gown in which she struts about. Doesn't hide her black lingerie and garters as she changes to a black velvet coat dress of close fitting high neck and red lined cape sleeves. Sings of fashions in a wine color velvet whose fur bordered train served various purposes effectively until holding it back of her head and under side showed how well it had cleaned the floor. Light green satin with swathing girdle that tied in front was becoming to her, though the velvet cape didn't seem the best shade to top it. Her makeup was entirely too heavy, especially the eyes. Vera Knight, at the piano, wore a gray crepe, simple and pretty.

Mrs. Jimmie Barry as usual and always.

Humiliating Burlesque

The mystery why men bring women to the Columbia might be explained as part of a humiliation process. Some think all women superior to all men. One visit to a burlesque show is a sure cure for that.

More books being sold for broad-minded people. Steady patrons must have an enlightening three-inch shelf by now.

Isabelle Van's foot and ankle badly bruised. Some of her girls probably stepped on her trying to be first up the runway. Big laugh had those hard-boiled girls flitting about with hoops of roses and practically nothing else.

First act finale showed three brides wearing little, almost nothing. Isabelle has a runway rival who appeared in some beautiful blue marabou, just enough to show the color.

Par's Bright Show

A bright cheerful and amusing show at the Paramount right from the overture including Rubinoff through the Jesse Crawfords who get classical this week, and "Cheerio" on the stage to the fadeout of Colleen Moore in "Synthetic Sin."

"Cheerio" has a singing introduction by the dancing troupe (no programs; no names) in wide pants suits of probably every known color ruffle, and plumed hats. A little lady who knew her hammers doffed a pink frock to tamper with an xylophone in silver beads—the girl not instrument.

An unusually agreeable sister team delighted this audience. They simply added silver shawls with deep crystal fringe for the glittering finish, their original frocks of crepe having a short jacket of velvet of the same color, one green one coral. Girls of the ensemble wore all silver with long crystal fringe hanging from their arms and topped with pink and white plumes.

Revolving prisms backstage gave movement to the finale anyway.

The Colleen They Like

Colleen Moore has everything her own way in "Synthetic Sin" and that's the way the picture fans want it. They are tickled at the Paramount and had every reason to be.

Gertrude Astor sported a black gown whose bodice was of jagged rows of beads alternating black and white. Colleen's most elaborate moment was in a negligee of petal flecked crepe over pajamas whose top was completely covered with what looked like square spangles. Her plaid ensemble had patch pockets.

Tight Hats and Low Cut Gowns

"Interference" is aptly named and a thorough job as a syllable cinema. Evelyn Brent is a decidedly capable menace. Her hats, as usual, are of the least possible material, one being of jet with a jagged edge around her face. Too many of those tight-fitting affairs don't help. Doris Kenyon wears her gowns cut too low for any lady, titled or not. Camera plays jokes on her. After showing how beautiful she is in a blonde wig, it looked down on her while wearing a hat, and the cruel things it did. Fur on her light coat is of whole mink animals, several for the collar and more hanging from the narrow cuffs.

Depressing

"Wedding March" is as long as a wet week and about as depressing. The other 20-odd minutes are divided between a beautifully photographed procession and the sweetness of Fay Wray and Zasu Pitts, who is a satin and lace bride.

Uncommon Chatter

Spring and Summer Boots

Delman's bootery over on Madison avenue has a knockout Palm Beach display which is synonymous with an advance summer showing. White, alone and in combination with brown and brightly colored leathers, is favored for trim, neatly turned oxfords. One pair in white and orange kid very giddy. White kid with fine gingham checks not yet made up into sports shoes but will probably be worn a lot by the ultra. And there's a beautiful light straw, called "legere" (to be combined with a monotone) that should make a grand summer shoe.

Dressier shoes also sponsor combinations of differently toned kid. One in white, has exquisite insertions of pastel shades at the heel. Many variations of this style. For the sunburn craze, there's the barefoot sandal, with neatly contrived straps piped in color. A beach shoe with embossed fish on its vamp.

Nothing hectic about the spring town styles, so far, with browns (from sunburn to deep marron glace) and black patent leather being featured. For daytime shoes there's a combination of a French and Cuban heel, named (you'd never guess it) the French-Cuban, which looks comfortable and smart.

Evening shoes have the delicate workmanship that distinguishes Delman's output. They're exquisitely fashioned. One model is a two-toned crepe satin, with the deeper imposition trimming the heel and vamp. Many of the heels are patched with clever insertions.

Straw Hats!

Straw hats are already on display, with the indication that the narrow and turned-back brims in ballibuntal or other fine weaves are to be popular. The turban is being introduced in this medium through a strip of soft, pliable straw swathed about the head. Russeks is showing this style in its new Tricot-Crinol turban, which sells for $15. It has the advantage of being light and so soft that it can be folded away in a pocket or purse. If you're going in for it, do it right away, because it's going to be awfully trite soon.

Russek is also showing a Rose Descat felt, smoothly crowned and quite severe, save for a cluster of plaits on either side of the brim. Other felts show a similarly tailored tendency. Another attractive model, from Reboux, has a close crown and abruptly turned-back brim, elongated at one side. A neat feather trim is its only decoration.

New Turban

A new version of the turban is being shown by De Pinna. Made of swathed silk, its immediate use will probably be for southern wear. Comes in white, lacquer red and pastel shades. Folds up into nothing and awfully chic.

Beautifully Dumb

Vilma Banky, in "The Awakening" looks lovely throughout the Rivoli's latest picture, as one of those peasant girls with immaculately fitted costumes. For a girl smart enough to have sheer silk hose, perfectly pencilled eyebrows and a well-trained water wave, she was pretty dumb not to see through the evil intentions of the Captain. One of those protean changes of mood, transformed the captain from a would-be villain to Sir Galahad and all ended happily.

Several outstanding discrepancies in the tale but "The Awakening" is nevertheless a good picture, with excellent photography, dramatic sequences and intelligent and likable synchronization.

"Gow" No Wow

Snooty Fifth Avenue Play House has gone the way of all film. Where a miniature orchestra used to strike occasional wrong notes agreeably, a sound synchronization now accompanies the feature picture, spasmodic with breaks. This house, which usually protests against the ways of its big moneyed brethren, adopting mechanical methods it may be considered that the last stronghold against synchronization is down.

The featured "Gow, the Head Hunter" is a sometimes interesting, sometimes draggy picturization of life in the South Sea Islands among cannibals. It's no woman's paradise in the remotest of these islands where a girl is sold at 14 for a couple of strings of beads, and must thereafter do all the hard work in return for a beating now and then.

By its very nature the picture lacks the appeal that other pictures by the same producers have had. The Malesian natives are war-like, stunted and ugly. Their habits and rites are interesting for a few reels but then become boresome. The same applies to the musical accompaniment which was repeated several times during the picture.

A colored short of Josephine Baker (Kinemacolor—not Harlem) and the Folies Bergere attempted to reveal the secret of la Baker's sensational success on the Continent. It still remains a mystery. Synchronization to this was bad—conspicuously out of tempo with the dancers.

Hollywood Candidate

All the king's men and all the Berlin Fire Brigade couldn't make UFA's "When Duty Calls" a good picture. Suspense is usually considered the first requisite, but with this German film it was possible to call every turn several hundred feet before it occurred. But what a bunch that Berlin fire department turned out to be! Judging from the fire fighters on view, qualifications for enlistment are no less than 200 pounds and a flourishing mustache.

Olga Tschechova, as the premiere danseuse at the Scala, registered striking beauty and candidacy for Hollywood. Helga Thomas, as the timid heroine, failed to project emotion through her calcimined makeup.

"Loves of Zero," another of Robert Florey's expressionisms, had its customary novelty and splendid trick photography.

Printed Silks

Printed silks haven't lost in popularity over the winter months; all the shops are breaking out in an epidemic of them. There seems to be no limit to the designers' imagination—there are landscape prints, flower patterns, conventionalized designs, modernistic gobs, and all manner of fabric decoration. There's an attractive early American print with simpler design that should do awfully well for sports wear.

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15 YEARS AGO

(From Variety and Clipper)

Big news of the week was the supposed disintegration of the General Film Co. The weekly sheets of releases did not carry any releases from Biograph, and the report spread that Bio had quit the trust and Vitagraph and others were about to withdraw. All this was denied by G. F. officials, but the trust had always been so evasive their statements were discounted.

D. W. Griffith had left Biograph for Mutual and shortly after leading players made the same exchange. Among them were Blanche Sweet, Lillian Gish, Donald Crisp, Christy Cabanne, Owen Moore, Mae Marsh, James Kirkwood, Henry Walthall, Earl Fox and Antonio Moreno.

B. F. Keith was reported critically ill on his Florida estate at Miami.

With the new year showmen turned their attention to the immediate prospects. It was believed things would get better because they couldn't possibly be any worse. This applied to all branches except the pictures, which were prospering.

Rex Beach, Jack London and Rupert Hughes headed a combination of fiction authors to combat the habit of salaried scenario writers stealing material from old copyrighted stories. They made a single exception in Mutual, which had dealt fairly with the authors, buying rights directly from them and paying fair sums.

Mutual claimed to have the first woman director at work in its studio. She was Mayme Kelso, former vaudeville performer.

50 YEARS AGO

(From Clipper)

Edwin Booth, in reply to the Clipper's invitation to write comment upon current plays, replied in part: "My knowledge of the modern drama is so meagre that I never permit my wife or daughter to witness a play without previously ascertaining its character."

Booth went on to suggest that modern plays might need a public stage censor, but he doubted the judgment of such an official. Finally his solution to objectionable stage material was a censorhrip by actors, whose self respect and desire to protect their profession might, he thought, stand as a bar to undesirable plays.

George Guyon undertook a freak athletic task, agreeing on penalty of losing $250 to travel farther in 52 hours in fair heel-and-toe than a horse in the same elapsed time. Condition was that the horse could walk, trot or be led.

The spectacle of 1,200 people gathered in a place of amusement at the "unseasonal" hour of 1 a. m. aroused the wonder of the Clipper. The event was the six-day go-as-you-please walking match at Gilmore's Garden, New York, where Dan O'Leary was leading Peter Campana. Herein, perhaps, was the beginning of all-night attendance at such contests, surviving in the all-night sessions of the six-day bike grind.

The Gilmore's Garden spectacle had a rival in Brooklyn at the same moment. This was Mme. Anderson, English woman, who was engaged in the endurance exhibition of walking 2,700 quarter miles in 2,700 consecutive quarter-hours. Clipper reports that the Madame was a better attraction than the Gilmore bunion gladiators. She sang populas songs as she walked.

Sound—Pro and Con—50-50?

Taking the talking picture situation as the country appears to be taking it, the consensus for and against looks like 50-50. But if you deduct those who are not for talking pictures on a general theory, mostly derived through not attending picture shows, the net might be 65/35, with the larger percentage on the yes end.

This applies to the picture house patron; nothing to do with the trade, for the public will render the final decision on the talkers.

That film fans all over are dividing on the subject of talkers there is no doubt. Discussions may be heard almost anywhere. Letters are commencing to reach the picture editors of periodicals. It's likely but a matter of a short while that an open talkfest through the papers will develop. If that does happen, let's hope the picture editors will allow it to arise naturally, without faking any letters or faking replies.

It seems as though this division of opinion is going to create a unique condition for the picture theatre. If there is a 50-50 split on the value of a silent or talking picture, or even more or less, that leaves it a certainty some unestimated number of people, who may be regular or intermittent picture goers, will only patronize the character of picture they prefer.

It may leave the theatre man in the dilemma of realizing that if he shows a sound film, the non-sounders won't come that week, and so with the house playing a silent picture. That a possibility of a public dividing itself so sharply may give the theatre man a brand new problem not so easily solved, at this outlook.

In cities where all the de luxe or best houses are wired, a choice will have to be made as to how the whole trade may be retained by any house, while there is a chance that even a wired house will have to go all silent to capture the silent trade. Exhibitors had better watch this phase. If there is light or lighter than usual business, instead of blaming it upon the flu, first try to locate if the former audience has divided. Should it occur, however, it would be an excellent reason for wired houses to pool where all of the town is wired, in order to get all of the business possible in all houses.

Europe is happily relieved of this condition and likewise of the entire sound proposition. While cost, etc., have an important bearing on Europe wiring, the situation there is vastly different from this one at home. The sound picture hopped into the American trade just when the picture houses needed stimulation. Anything that could have stimulated the rather sluggish business of a year ago on this side would have been welcomed. Sound did it. What sound is going to do is beside that now; a year ago or a little later sound picked up the business all over, whether wired or not, through the remarkable quantity of publicity given it everywhere.

Europe needs no stimulation for its picture theatre other than the pictures themselves. Europe is not yet screen-weary. Besides throughout Europe the native made picture, good indifferent or bad, is at least giving the home trade an impetus, through curiosity if nothing else for comparison of the foreign made with the American picture. That's but the tithe of another angle to the currently intricate and complicated matter of the foreign picture trade.

House managers if they want to stir and keep up interest in pictures, whether noisy or still, might issue a questionaire to patrons, seriously worded, asking for opinions, pro or con on the talker and silent. It should also be sent to the mailing list. If nothing more, it might illuminate the theatre on its own problem. It wouldn't be a bad stunt either to read some of the replies from the stage. They might prove interesting, and what is more to the point, influential in swaying general opinion.

Random Remarks

By Nellie Revell

Arrived at the Fred Stone home at Forest Hills the other day in time to meet him returning from a ramble round the block. Outside of a few compound fractures, Fred is in almost as good shape as he was when he played the incomparable Topsy in Dick Sutton's circue 35 years ago. Judging from his looks and good spirits, Fred's going to be back on the stage sooner even than his best friends dared hope. He can go up and down stairs now with the aid of his crutches.

There's been some conjecture about the will of the late Tom Ryan. He managed to disprove the belief that actors don't save money, for he left what Down-easters call a tidy little sum. He made a small bequest to his partner, Hazel Harrington. It amounts to about what she'd have gotten for three months' salary, had they been routed (which they were).

The rest of the income of the estate goes to Tom's brother during his lifetime and it will be divided after that among nieces and nephews. A nephew is executor of the estate, without bond.

Saranac's very blue these days—because of the death of Silvio Hein. He spent the last three years there and his optimism and good cheer were a real boon to the people around him. Now's a good time to send that letter to your friends up there.

My old boss, John Cort, erstwhile theatrical producer, left show business flat and why not, seeing that show business left him flat more than once? He walked out on it, or, rather, rode out, in a parlor car, to Washington, where he has embarked in the hotel business. Never a retiring manager, he's switched to managing the Lee House there.

Joe Laurie, Jr., is going to immortalize the Friar dinners in a book. He has stenographic records of all the club's official feeds as far back as the days when Rennold Woolf was toastmaster. It ought to be a very interesting volume. More food, of course, for the columnists.

If you happened to see a woman running like what Sherman said war is, somewhere in the vicinity of Paramount Studios on Long Island, recently, you probably bunked into the lady that met Florence Moore in movie make-up. Florence, as the story was told me, was ready to make a funny short, but the cameramen weren't. Tired of waiting, she slipped out of a convenient doorway for a breath of air. When she tried to get back, however, she found that door and every other one in sight locked tight. Prowling around anxiously, she ran into a woman and asked her if she knew anything about the open-door policy around there. But the female, gazing at Florence in her ghoulish green film-paint, and vintage 1860 furbelows, gasped, "Oh, My God! and backed away from what she evidently thought was an escaped nut. She must have passed a warning around, for none came near enough poor Florence for her to ask a single question and it was a good twenty minutes before she found her way to the camera's eye.

Wanderer's Notes

Met Valeska Suratt at the opening of Fannie Brice's film.
Bessie Wynn at Silvio Heim's funeral.

Inside Stuff—Pictures

Radio-Keith-Orpheum, combined with Victor and a dominant influence in the show business from the duPont raw stock to proposed entertainment in the homes via television, with the control of musical arrangements, wiring equipment, artists, musicians, recording plants, patents and theatres, is forcing consideration of further consolidations among the remaining producer-distributor chains, for both theatres and production.

Against the threat of electrical domination, especially imminent because of the use of material held by these companies, the major picture companies are finding it necessary to establish at least a temporary understanding among themselves which may lead to close relations if further pressure is felt.

The impression among eastern picture executives is that the number of major picture companies will narrow down before the end of the year, unless unforeseen conditions arise, with probably two or three companies headed by showmen remaining in competition with the electrics.

Reports are that the squeeze is on and being felt by the picture men, resulting in discussions which have given rise to recent rumors of further amalgamations. United Artists, Paramount, Metro-Goldwyn-Mayer, Fox, First National and Warner Bros. are mentioned in this relation. The latter two companies practically operating under the same direction narrows the field still further.

The trend toward close consolidation in the industry is following economic dictation for large modern theatres which take towns and cities in one sweep from the independents as soon as completed. There is also the saving in distribution, involving millions annually, which will bring added profits to the combined companies when merged.

Atop roof of a three story structure, directly facing the windows of Arch M. Bowles (Div. Mgr. West Coast theatres, Northern California division), in San Francisco, is an electric insurance sign, in which the two middle letters of the word "Life" are made to flash in red after the whole sign has appeared in white. Granada theatre, recently divorced from West Coast operation, made a deal to use the painted board portion below the electric sign, advertising "There's new Life. Big Shows. Values" at the Granada. The laugh comes when the big red "IF" flashes on.

For opening week (New Year's) at American, San Jose, the Leonard J. Anquish Players (repertoire) distributed 5,000 passes, good for any performance during the week. No exception was made for the Sunday and holiday performances with result attraction played to near capacity but with hardly any real kale in the box.

Sound experts are confronted with a new and difficult problem in filling an order for sound effects which will also ring true in pictorial qualities of zephyrs, stiff winds, gales and a couple of cyclones.

Heretofore the method of creating these effects was simply the operation of various sized wind machines. But since the michrophone is susceptible to motors, a noiseless air disturber must now be invented.

Negotiations are still being carried on by Fox for purchase of the Schine circuit. Official reports are that the deal is not being held up over any disagreement in price but that the option on a percentage of the Schine circuit held by Universal is unavailable to Fox unless willing to contract for the purchase of the entire Universal output.

Universal has an agreement with Schine which it would want continued in the event of any sale. Purchase of the Schine houses by Fox would not be profitable, from accounts, unless houses are left free to book the entire Fox output and fill in balance of the play dates from other producers.

One of the bigger sales executives of a concern which is specializing in talking pictures declares that synchronized sound pictures from the distributors standpoint are absolutely dead. He declares a recent story in Variety on "what talking pictures are doing in various parts of the country" is unfair to the distributor due to the fact that so many of the exhibitors are taking advantage of the situation by advertising "see and hear," which gives the impression that dialog pictures are being shown, when they are presenting only synchronized scores with a limited number of sound effects.

This selling head declares that not enough talking pictures have been produced to meet the demand of the houses that are wired and that the latter are cashing in as best they can with the synchronized pictures. The picture public won't go to see the latter type and the exhibitors have been listing them as stop gaps until they are able to get pictures which contain dialog. The man says that synchronized pictures cannot be sold on their own merits but that the sale of talking pictures is still far above normal and that the returns on them are much bigger than the average for silents.

For eight years Aaron Jones, on behalf of Jones, Linick & Schaeffer, has ordered the same half page ad copy in each Anniversary Number of this paper. Its reading text has never changed, and says:

"Jones, Linick & Schaeffer Think 'Variety' is the Greatest Trades Paper in the World."

Whatever J., L. & S. may have thought eight years ago, and perhaps then submitted the copy as a gesture of dismissal, their continuance with the same ad yearly suggests Mr. Jones is content to pay the price to save someone thinking up new copy.

But it's nice year in and out to see $260 or so spent for that kind of an expression. Or Aaron may believe the bull in it is worth the price. He's quite a kidder anyway, and Variety can stand any kind of kidding at $260, per.

The Mary Pickford company and United Artists are staging a nationwide "Coquette" popularity contest, similar to but on a larger scale than the "My Best Girl" stunt last year. Twenty-four winning girls will go to Hollywood for a week as the guests of Mary Pickford.

No film tests have been promised to the winners but the winner in each city will make an appearance at her home theatre when "Coquette" is shown. The idea is Victor Shapiro's.

A terrific spurt was given to the start of the new Paramount in Brooklyn, N. Y., about a month ago and it has continued. Business has held up at the house to over $50,000 weekly, with its second week beating the first.

Ben Serkowich is credited responsible for the heavy send off of the house. He did the special exploitation for the opening, using many ideas all locally aimed and getting reams of press matter. It was tremendous for Brooklyn, with Serkowich bearing down on patronizing home product. Its effect is probably seen in the reaction, along with Paul Ash. Ash has been the m. c. in the Paramount since it opened. That may be a sign he is commencing to duplicate his Chicago popularity over the bridgeway.

Political rumor around New York has commenced to link the name of Louis B. Mayer, head of Metro-Goldwyn-Mayer's production, with an administrative post under Herbert B. Hoover. In fact, the exact nature of Mayer's anticipated appointment is named, but can not be repeated since it appears to be more in the way of a hazard than accurate information, as the President-elect is out of the country.

Inside circles credit Mayer for an appointment, which coincides with the story lately printed in Variety of Mr. Mayer's intention to retire from active work with M-G-M or the show business after March 1, next.

SHUBERTS AND LAWYER SCORED IN HOUSE CASE REVERSAL WITH DAMAGES NOW SET AT $150,000

Harry Rogers, the Chicago agent, figures that his damage claim against the Shuberts is $100,000 and against Billy House, the fat funster of the Shubert musical, "Luckee Girl," worth $50,000. That is the basis of computation for a proposed settlement by Rogers with the Shuberts as the result of the smashing legal victory accorded him with an unanimous opinion of reversal granting Rogers an injunctive writ.

The Shuberts are reported essaying to effect as gracious a settlement as possible, with a reported bid of $65,000 which has been rejected by O'Brien, Malevinsky & Driscoll and Lyman Hess, joint counsel for the Harry Rogers Theatrical Enterprises, Inc. Reason for refusal is insufficiency and also because of the system of paying off in part cash and part instalments.

Justice Edward R. Finch, next in seniority to Presiding Justice Victor J. Dowling of the Appellate Division of the New York Supreme Court, wrote an unrelenting opinion in which the Shuberts were markedly reversed on every point they presented to disprove Rogers' legal contractual claim on the services of Billy House. (House is sued as William H. Comstock as is his name in private life. With him as the formal co-defendants are Shubert Theatrical Corp. and J. J. Shubert).

The irony of the reversal is that the Shuberts were boomeranged by the two very opinions of precedence by which they were successful in enjoining the Rath Brothers and later in their injunction suit against Gallagher and Shean. Both were on the question of "unique and extraordinary" services and value as performers.

New Face

Just as important as were these two well known decisions in theatrical law, is the establishment now, in Justice Finch's opinion, of the slant that a "new face" in the show business rates as being unique and extraordinary.

Counsel for Rogers, in arguing that House was an exceptional comic, did not proceed on the premise that House was not irreplaceable, but that in view of the decline of the show business, the staleness of its performers, etc., a new face or a new style of comedian commands equal distinction.

Justice Louis A. Valente in originally deciding for Shuberts in the lower court, opined that it would work irreparable damage to the producers if Rogers were granted an injunctive writ and the comedian yanked out of the "Luckee Girl" show. Justice Valente took the position that this would give Rogers the same relief he would be entitled to ultimately if, after trial of the issues, he obtained a decision.

Shuberts now want House not only for "Luckee Girl," but also under contract. They raised his salary to $1,000 a week from the graduating $350 to $650 a week House would have received ultimately under Roger's sponsorship. Rogers contends he has offers for $1,500 a week for the comedian whom he had under exclusive management for five years since 1923, and who was to have been bound to him until 1931, had not the Shuberts' enticed him away from the plaintiff.

Rogers estimated that he netted $500 a week for himself whenever the House flash act in vaudeville worked and that in five years the act's period of lay-off was almost negligible.

Shuberts' chief concern is the palpable breach of contract, through inducing another contract player to violate a written covenant. Rogers set forth that it cost him a 35-week Keith-Orpheum route among other things.

The strength of the opinion and the unanimity of the ultimate decision forestalls further appeal unless under special leave from the highest tribunal. Furthermore, the affirmance of all issues points to what is technically known as a res adjudicata decision: the inevitable affirmance of the relief prayed for in the papers.

Scores Klein

In his opinion, Justice Finch takes each point in sequence and scathingly scores William Klein's attempt to disprove the existence of a written contract with the statement that "the record shows that the existence of the written contract is clear and the attempt to raise an issue as to its existence, well nigh ludicrous."

Concluding a lengthy discussion, Justice Finch states "we have the uncontroverted fact that the ability of Comstock (House) is regarded as unique upon the Albee-Keith circuit and that a substitute will not be accepted. Hence in this well known vaudeville office Comstock cannot be replaced. Again, Comstock is now admittedly receiving a salary of $1,000 a week, which, in his work, is very large and compares most favorably with that received by the leaders in the scientific, artistic and political world. In Winter Garden Co. v. Smith, where two plaintiffs were to receive a joint salary of $1,100 a week, the Circuit Court of Appeals of the Second Court said:

"When, therefore, actors such as these have been successful for many years because of individual characteristics and command salaries of a size rarely known in the liberal arts and sciences, their peculiar ability in the field in which they perform is almost res ipsa loquitor."

"It seems unnecessary to go further with a recital of facts when the defendant Shubert, who knew Comstock was under a contract with the plaintiff, was willing to risk a law suit and pay $1,000 a week to secure the services of Comstock. The conclusion is therefore sustained that defendant Comstock has that personality which denotes the unusual and unique artist and enables him to pick up the attention of an audience and hold it interested, amused or in pathos until released.

"Where, therefore, the services of the actor are shown to be unusual, unique or extraordinary and that the damage to the plaintiff will be irreparable and unascertainable, the latter may enjoin the performer from appearing elsewhere during the period of his contract and, even though a negative covenant not to appear elsewhere may be lacking, such will be implied and enforced not only against those who are parties to the contract, but also restraining third parties from doing those acts which induce and continue the breach.

"It is obvious that a Court of Equity is governed by principles of law impartially applied to the facts in the particular case and that the facts, when accurately and truthfully ascertained, are alike masters of bench and bar. If the time shall ever come when a Court of Equity must stand helplessly by while unique and unusual theatrical performers may be induced to breach contracts with impunity, except for such damages as a jury may see fit to award at some distant date, theatrical corporations will find their business hampered by intolerable conditions.

"It follows that the order appealed from should be reversed with $10 costs and disbursements, and the motion granted with $10 costs."

Geo. Squared in Prov.

Providence, Jan. 8.

George M. Cohan, former Fox Point boy, and Providence in general, have kissed and made up and now all is to the merry merry. Cohan came in town New Year's Eve to see the opening here of his play, "Vermont." He was called to the stage of the Providence Opera House and given a big hand. George said simply: "Gee, it's great to be home!"

Equity Ball on Coast

Los Angeles, Jan. 8.

Equity will try its hand at holding a ball on the coast. It is the first endeavor and will take place Jan. 31 at the Biltmore Hotel.

Margaret Smith has been sent on from the Equity Headquarters in New York to take charge of the forthcoming event.

NELL KELLY

Miss Kelly is now featured with the Messrs. Shubert's "Boom Boom" in Philadelphia. The Journal said, "Nell Kelly sang and danced and for the first time in many moons the Shubert Theatre reverberated to the riotous clamor of cheers, whistles and stamping of feet from both orchestra and gallery. Nell Kelly is a star show stopper."

Direction
RALPH G. FARNUM
1560 BROADWAY

25c Miss. River Drama At $3 Top on Broadway

Drama of the "stop, you cur," "pay the rent or out you go" and "I have sold everything but my honor" type opens on Broadway Jan. 21 when Norman F. Thom and his Princess show boat players begin a four week season of repertoire at the Belmont Jan. 21, with "The Parson's Bride" or "The Minister and the Maid."

The rep is being underwritten by Universal (films) as an advance ballyhoo for that firm's screen version of "Show Boat," due on Broadway shortly.

The three dramas listed to follow" "Parson's Bride" or "Shadow of the Rockies," "Tenderfoot" and "My Jim or the Stroke of Ten."

Norman F. Thom, who describes himself as "the John Drew of the River" who gives you "your money's worth or your money back," claims that the "plays without a single blush or an offending remark" will be presented at the Belmont precisely as he and his company present them aboard his floating theatre which makes the towns along the Ohio, Kentucky and Mississippi rivers where the peasants pay 25c to get a load of backwoods standards of the drama. Thom and his wife play the leading roles.

On Broadway, Harry Reichenbach, who is handling the exploitation for the repertory company and the Universal picture that is to follow, expects to get $5 top for the premiere and $3 thereafter for the blood and thunder stuff.

An olio of specialties between the acts will eliminate intermissions along with a calliope overture and a band concert outside the theatre every evening to draw the attention of the Broadway yokelry to West 48th street.

Stock Mgrs.' Ass'n Bust Expected—Smith Resigns

Lester Al Smith has resigned the presidency of Theatrical Stock Managers' Association. Smith's withdrawal is the expected preliminary to the bust of the stock men's organization.

The western division is due to meet in Chicago next week. Meanwhile the president's chair will remain vacant until after that meeting or longer.

Helen Ware Coming Back

Los Angeles, Jan. 8.

Helen Ware, from the stage, coming west six months ago to appear in Fox dialog pictures, returns to New York next week.

Contract not renewed.

2 ROAD CLOSINGS

The George Tyler production of "Beau Stratagem" closed Saturday in Pittsburgh.

The same day in Philadelphia Mrs. Fiske stopped with "Much Ado About Nothing."

Shuberts Would Like Film Men to Take Over Some Shubert Theatres

Date of Death

One of the few humorous advertisements in Variety's Anniversary Number last week was that contributed by George S. Kaufman, dramatic editor of the New York "Times" and also a playwright of distinction (for hits).

The Kaufman ad said:
"Theatrical Season of '28-'29 Died Sept. 5, 1928."

Ashton Stevens Talks of Variety's 23rd Number

Ashton Stevens, the keen dean of the Chicago dramatic reviewers, noticed Variety's 23rd Anniversary Number in his paper, "Herald-Examiner," in this way:

By ASHTON STEVENS

WELL, well, well! Here is Variety a day ahead of time and bulking almost 200 pages! It is the twenty-third anniversary number and easy to read because most of the matter is set up as display advertising. But very personal, not to say private, are some of these full and half-page testimonials of good will to the saltiest of the nation's theatrical sheets and its readers, many of whom are somewhat salty, too.

• • •

PAGE 49 is virginal white but for four lines of small type that read:

HONEYMOONING
WAIKIKI BEACH, HONOLULU
SEASON'S GREETINGS
AL JOLSON

Below "Obituary," "Letters" and "Burlesque Routes" is a black-bordered half page containing the following:

"In Memory of AVERY HOPWOOD. Died July 1, 1928. Juan Les Pins, France. MOTHER."

• • •

HENRICI'S, on Randolph, extends greetings to the profession without editorial comment on surpassing coffee or the absence of orchestral din. The Sisters Duncan (yes, "Sisters Duncan," if you please!) wish us all a jolly New Year from overseas, and subscribe themselves "Toopsie and Evah." Sir Harry Lauder spaciously smiles in a page portrait, in the captions of which he thriftily makes it known that his first audible picture is "Auld Lang Syne." Mr. Erlanger informs us that he is "the largest individual theatre owner in the world." The Messrs. Shubert are, as ever, silent in Variety.

• • •

"TWENTY-THREE years ago," said an editorial, "the show business to Variety looked to be one desk, two typewriters, three chairs and the sheriff." And now look at the derned thing!

"Variety's sloppy way of writing and printing is likely a laugh to those who know," says another of its characteristic penmen in this roomy issue, "but no way has been discovered to rectify its faults. So this paper continues as the same terrible exhibit of newspaper work it always has been."

• • •

MEANING that Variety continues both as a debasement and a debunkment of English grammar and as the high condiment of theatrical journalism. Spice is the life of Variety, and long may it smart!

JESSIE BROWN SINGLE

Loses Eloping Husband by Divorce Route in Cleveland

Cleveland, Jan. 8.

Jessie Brown Semple O'Donnell in local divorce courts has won the right to call herself simply Jessie Brown. The former "Follies" girl had brought suit against her husband, Joseph P. O'Donnell, 21, son of a wealthy Cleveland real estate man. O'Donnell did not appear in court to contest the divorce action.

Miss Brown-Semple, 23, eloped with O'Donnell.

From reports the Shuberts would like a picture chain to take over some of their theatres. How many isn't named, but the Shuberts may not have set a limit.

Two of the prospects the Shuberts are enthused over on the matter are said to be the Warner Brothers and Radio-Keith-Orpheum. The latter is the Radio Corporation of America's theatre division.

J. W. Seligman and Company are the Shuberts' bankers. That banking house is also reported not averse to the Shuberts getting rid of some of their many legit theatres, in New York City and elsewhere. With the outcry against poor business in the legit houses and the publicity given to it by the newspapers, even a banker and even a Shubert cannot look at the condition with a smile.

The Shuberts have had some preliminary talks with the Warners About all the Warners appeared interested in were Shubert plays. Now the Shuberts prefer to talk theatres. With what success their efforts to unload on the film men met is also unreported.

Limited Capacities

R-K-O has a lot of theatres of its own and has been selling several of late. The Warners have some besides the Stanley chain. They do not appear wildly anxious to annex detached houses from the legit with their limited capacities.

The Shuberts possibly may be of the opinion that by wiring legit houses in New York, Chicago and elsewhere, the Warners or R-K-O will fall for the opportunity of placing talking pictures in wired legit houses for exploitation or because the picture producers believe they have a road show film. Few picture men believe there will be many road show pictures for a long while.

Meantime the Shuberts are in the midst of the legit theatre situation, with many a headache said to be rampant, up and downtown.

Equity Advances Juniors To Seniors at $15 More

Several hundred juniors at Equity have graduated into the senior class of the organization, having matured their apprenticeship last week.

Those awarded senior membership were those who were novices or from stock or tent show divisions who had served three years in the junior classification of Equity.

The boost provides a $15 yearly increase in dues for the grads, many of whom were bewildered on the additional nick until it was thoroughly explained.

Under Equity regulations novices are available to junior membership when engaged by a producer but must serve two years in that division before becoming eligible for senior membership. The juniors are entitled to all benefits of the seniors but perforcedly are graduated to the latter division after having been in good standing with the association for two years.

Applicants for whom Equity members in good standing testify have been employed in the profession two years or more previous to making application for entrance to Equity are admitted as seniors.

Variety's 'Legit' Editorial Brings Reactions in Chi

Chicago, Jan. 8.

Ralph Kettering, western representative for A. H. Woods, addressed letters to Chicago drama critics suggesting that they read the editorial in Variety's anniversary issue, titled, "Legit's Biggest Worry," and that managers and critics get together in a co-operative effort to push legit in the right direction.

Two critics so far have responded editorially. Virginia Dale of the Journal wrote her own theories on legit's worries. Ashton Stevens, Examiner, replied that he didn't feel he has to join shoulders with Kettering, Woods, Erlanger and the Shuberts, as he is attending shows, telling the truth about them, and giving an absolutely fair display of good will.

The Variety editorial dealt with the apparent attitude of the press toward legit and suggested the managers do something to regain good will.

Dramatic Critics Story

This season's dramatic situation so far runs pretty true to statistical form, according to Variety's mid-season tabulation which reveals 69 flops as against 30 productions rated full or intermediate successes. It is just a trifle above the average ratio between hits and flops maintained with remarkable consistency from season to season during the six years of Variety's dramatic critics' box score.

It was anticipated that the mid-season score in the present instance would show a marked deviation from average because of the prevailing pessimism in the legit, with ample evidence of distress and headaches among managers as well as actors.

The mid-season chart for this time last season listed 109 entrants as against 99 this season. Going back another year to the half-way point of the 26-27 season, there were then but 97 openings for the corresponding period. The present score is based on both hits and flops.

St. John Ervine, visiting guest critic of the World, cops first place with .790 obtained by correctly appraising 34 out of 43 plays. Ervine is soon to return to London after creating quite a lot of discussion on this side. The town is in two camps on the English scribe.

Atkinson (Times) has advanced from fourth to second position and with Littell (Post) right behind in the trey spot, it looks like the highbrows are making a clean sweep. However, Winchell (Graphic) is tied with Littell at .725.

Richard Lockridge, succeeding Gil Gabriel on the Sun when the latter heeded the jingle of Hearst gold for the American, has a percentage of .812, but based only on 16 shows. He is not regularly included in this score.

Coleman (Mirror), gracing the number one in the score of Nov. 3, has had a relapse with the computing of the mid-season score, including both hits and flops. Coleman was good as a flop picker but not so forte on the clickers. He is resting in eighth place.

Osborn Prolific

Osborn (Eve. World), the most prolific reviewer, is occupying his usual chair on the calaboose. Osborn's reviews are generally straight news event reports, with almost no critical element. He has eight no opinions, one less than the total number distributed among his 11 contemporaries.

Garland (Telegram) makes his debut in the box score with the present tabulation. His 12 wrong guesses out of 31, leaving him a percentage of .613. Percy Hammond (Herald Tribune) is pegged No. 8 somewhat below his regular pigeon hole.

Variety continues to have more wrongs than its reviewers have alibis. Pulaski is champ still, admitting three errors out of 34 shows caught. Lait has five wrongs, Green four and Greason two, leaving five errors distributed among Variety's intermittent drama reviewers.

Dramatic Critics' Box Score

Score as of Nov. 3, 1928

Key to the abbreviations: SR (shows reviewed), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
COLEMAN (Mirror)	20	13	7	..	.650
GABRIEL (Sun)	17	11	6	..	.647
WINCHELL (Graphic)	11	7	4	..	.636
ATKINSON (Times)	15	9	5	1	.600
HAMMOND (Tribune)	17	9	8	..	.529
LITTELL (Post)	14	7	6	1	.500
ANDERSON (Journal)	17	8	8	1	.470
MANTLE (News)	14	5	7	2	.357
OSBORN (Eve. World)	17	6	9	2	.353
DEROHAN (American)	16	2	13	1	.125
ERVINE (World*)	7	5	2	..	.714

* Visiting guest critic.

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (combined)	27	20	7	..	.740
Ibee (Pulaski)	10	9	1	..	.909

(This Score Based on Failures Only)

CHARLES BUTTERWORTH
Says
"You Can't Afford to Miss
SAM HEARN'S
COMEDY"
in "GOOD BOY"
HAMMERSTEIN'S THEATRE
NEW YORK

ERLANGER IN BUFFALO CALLS IT A SEASON

Buffalo, Jan. 8.

It's a season for the Erlanger here.

Legit house has nothing in sight other than "The Bachelor Father." It has been rented for about 10 weeks to Joseph Tierney, who will fill in that time with a musical stock.

"Golden Dawn," announced for the Teck (Shubert) next week, went cold on the date, with "And So to Bed" about the only certainty for the Teck. It has four dark weeks in prospect at present.

Tierney is gathering some musical comedy vets for his stock, with the chorus to be shipped here from New York.

Joseph Tierney has resigned as general manager for Charles L. Wagner and is on his own. He has taken over Erlanger's, Buffalo, for the balance of the season and will play musical stock.

The house and stand are believed to be ripe for such a policy. Wagner has the same house for straight stock next summer.

TWO PLAGIARISM SUITS

"Desert Song" and Warner Bros. and "State Street Sadie" Named

Two copyright infringement suits, both alleging plagiarism, are pending in the Federal Court. One concerns an operetta, "The Desert Song," and the other a Vitaphone feature, "State Street Sadie."

In the latter suit, William J. Nelson, co-author with S. K. De Vaignie of a playlet, "The Dip," is suing Warner Bros. Pictures, Inc., Vitagraph, Inc., the Vitaphone Corp., and Melville C. Rossman, author of "State Street Sadie." It is charged that Nelson and his collaborator had one of the Warner staff see their sketch, "The Dip," at the Ackerman & Harris Theatre in Pasadena and again at the El Captain, Hollywood, with a view to selling its Vitaphone rights. This was in May, 1926. Damage claim is for $100,000.

In the "Desert Song" suit against Schwab & Mandel, Oscar Hammerstein II and Sigmund Romberg as producers, authors and composer of the operetta, Johnston McCulley and the Frank A. Munsey Co., allege that the libretto is an infringement on McCulley's serial in the Munsey publication, All-Story Weekly, entitled "The Curse of Capistrano." Latter story was later Douglas Fairbanks' "The Mark of Zoro" (film). The usual injunction, accounting, damages, etc., is asked for.

Fox's 75

Los Angeles, Jan. 8.

Fox is bringing out another trainload of players, writers and stage executives. Advance guard arrives here this week and is to include Dorothy Jardon and Gavin Gordon. It is said the crop will number around 75 people.

Another large group is expected here early in February and will be chosen by W. R. Sheehan, now en route to New York for his semi-annual conference with William Fox.

Dubbing a Dub

Buffalo, Jan. 8.

In his liveliest column, "Backstage and Outfront," in the local dailies, W. E. J. Martin dubbed Variety "Stagedom's keenest critic."

Mr. Martin is the veteran critic of the Buffalo Courier-Express.

Future Plays

"Sure Cure," by Len Hollister, in rehearsal, produced by Roy Walling.

"Judas," by Basil Rathbone and Walter Ferris, in rehearsal for Brady & Wiman, with Rathbone heading cast. Formerly titled "Render Unto Caesar."

"Jerome," dramatization of the novel of same title is being readied as next for A. H. Woods. Charles Richman is making the stage adaptation.

"The Subway," by Elmer Rice, will be next for Lenox Hill Players at the Cherry Lane, Greenwich Village, New York, opening Jan. 14. Cast includes Jane Hamilton, Peter Gynne, Louis Latzer, Michael Martis, Ben Nelson and others.

"East of Sunrise," by Evan J. David, in rehearsal. Standish O'Neill, producer. Elliott Roth and Barbara Bulgakov head cast.

"Heartbreak Street," by Sonia Ivanoff and Donald Gallagher, goes into production for Clarke Painter, Inc.

"Pay Day," with all Negro cast, has gone into rehearsal as initial production of Davis & Stevenson Irving Kaye Davis, member of the producing firm, authored, and Henry Myers is staging.

"Loving Ann," musical by Owen Davis, Lorenz Hart and Richard Rogers, is in rehearsal as next for Aarons & Freedley. It opens at Philadelphia Feb. 4, supplementing "Treasure Girl" at the Alvin, New York, Feb. 18, when the latter will depart for the road.

"The Big Parade," musical version of M-G-M's flicker smash, goes into rehearsal this week, with Eddie Dowling and James Hanley producing. The musical has book by Laurence Stallings, author of the screen story, and Dowling, lyrics by Joseph McCarthy and music by Hanley.

Scheduled to start in Philadelphia in February.

"Scars," by Warren Lawrence, has gone into rehearsal as initial legit flier for J. E. Horn. Lawrence is also staging.

Bernard Levy will produce **"The Town's Woman,"** authored by Arthur Mooney of the John Golden publicity department. Effie Afton, Dave Golden's wife, will play the lead. Rehearsals started this week.

"The Cane Drop" is being cast as Clarke Ross' next legit, due for rehearsal next week.

"Scars," by Warren Lawrence, will reach immediate production via J. E. Horn. Now casting.

"Flight," by Lemist Elser, goes into rehearsal next week with Laura D. Wilck, play broker, figuring as producer.

Paul Streger has dissolved his legit producing partnership with Charles K. Gordon and is branching out on his own. Streger is casting **"Eclipse"** as his next, due to go into rehearsal nex tweek.

"Bad Girl," Vina Delmar's novel, is set to reach the stage shortly via Crosby Gaige. Thomas Mitchell, co-author of "Little Accident," is making the dramatization.

"The Grand Passion" is being readied as Myron Fagan's next, with Fagan figuring as author-producer. Now casting.

Whiteman in "Whoopee"

Paul Whiteman himself and his orchestra are working in the "Whoopee" finale all this week, doubling from the Ziegfeld Midnite Frolic. In Whiteman's absence a Whiteman band unit will continue on the roof and in the show until the maestro returns to New York intermittently as is planned, to resume on the roof and in "Whoopee" in the finale.

From indications, Ethel Shutta may remain in "Whoopee" in view of difficulties encountered in locating a successor. If two of the women being angled for through Louis Shurr, the agent, become available when their road seasons end, Miss Shutta may leave. For the present, with no successor available, the condition Eddie Cantor, as mediator, had made with Ziggy is the comedienne will stick until someone satisfactory to the producer was chosen, binds her to the run-of-the-play contract.

Theatre Board Needs Money to Operate

Monday a combined committee—managers, actors and authors—met in Equity's offices with the idea of definitely establishing a Theatre Board which would labor for the welfare of the legitimate theatre and seek to remedy the many ills supposed to have made this a bad season.

Months ago the same idea was proposed and apparently eagerly accepted when the Organized Legitimate Theatre Managers was formed, but nothing was heard about it until lately when showmen awoke to the fact that shows were flopping in greater abundance than ever before. A session or two held last week came to actual result.

Monday's session was reported to have chiefly been concerned with the matter of financing the Theatre Board. That item appears to have been forgotten heretofore, or passed up. From indications it appears that the managers are expected to do the financing since it is their many theatre properties are involved in possible or actual losses.

About $25,000 is the annual estimated cost of operating the Theatre Board.

Maude Adams' Stage Return Quite Likely

There is a strong but unverified report among legit circles that Maude Adams is coming back to do a show. It has been around 12 years since Miss Adams appeared upon the stage.

Source of the rumor points to Miss Adams herself, who has confessed to a desire to do another play and has intimated that her wish will be gratified. Neither the proposed play or producer is known.

Upon her retirement from the stage, Miss Adams practically went into hiding to study and experiment with stage lighting. At one time the "world's greatest stage voice" was supposedly concerning itself with the Westinghouse plant at Schenectady, N. Y., where Miss Adams had her own laboratory in which to work out her chosen problems.

Zieggy-Royce Settlement; Miss Shutta; 'Whoopee'

Florenz Ziegfeld did some hatchet burying the past week, settling a long standing and bitter legal imbroglio with Edward Royce out of court on the eve of trial and also patching up with Ethel Shutta (Mrs. George Olsen). The latter stays in "Whoopee."

Royce sued Ziggy for $3,000 salary arrears and one per cent. of the gross receipts of "Rio Rita" for services in staging the show, until displaced by the manager. Ziegfeld opposed legal claim with many technical moves until finally he was slated to take the stand himself Monday in the White Plains, N. Y., Supreme Court.

An anonymous phone call came to Variety to be sure and watch the legal fireworks up in White Plains when Ziggy became his own witness.

In the Shutta-Ziggy matter the comedienne and her husband, George Olsen, who had walked out of "Whoopee," decided it was placing Eddie Cantor in too ticklish a spot, the latter having interceded as a dove of peace in their behalf, in an attempt to secure Miss Shutta's friendly release from a run of the play contract. Ziegfeld had concurred to his star's request, but on condition a suitable substitute be secured. They tried out one or two people, resulting in Miss Shutta remaining, as does her brother, Jack Shutta, now known as Shaw.

When Olsen walked out of "Whoopee" Ziggy cut Shaw's salary in half, but has reinstated the original stipend.

"MARY'S LAMB" IN N. Y.

"Mary's Little Lamb," musical by Oliver Morosco and Kenneth Burton, which had a brief run in Los Angeles last summer, will be revived for New York by a new producing company headed by Burton, composer of the show, with Morosco retaining author's interest only.

The piece is a musical version of "Please Get Married," which Morosco produced in his palmy days 10 years ago.

"Cheer Up" Goes Bust; 2d Time for Same Show

"Cheer Up," musical produced by Felix Productions, Inc., folded in Jackson Heights, L. I., last week when the producers were unable to raise sufficient additional coin to bring the show into New York, as had been announced.

Equity has a letter of security from which it will pay cast salaries. The letter was deposited by J. J. Leventhal, who had 35 per cent of the show but refused to go further with it financially. Leventhal's step out is said to have been precipitated when the production company issued several bouncers, some of which have since been liquidated.

Robert Sterling, promoter, and his associates engaged in a high-power sugar-chasing campaign to bring the show in, but without success.

This is the second bust for the musical, in each case due to the limited resources of its producers. It was out for a couple of weeks last season as "Sweet Lady," with Thomas W. Ball producer.

"Song's" Low Gross

San Francisco, Jan. 8.

Louis O. Macloon's second California "tour" of his production, "The Desert Song," failed to show profit at the start. At Martinez, 40 miles north, the show's end of the gate amounted to around $600.

Hales' Death, Accident

After an examination of about 20 witnesses, District Attorney Joab H. Banton decided that the death of Norman St. Clair Hales, actor, whose body was found early New Year's morning in front of 219 West 58th street, was the result of an accident.

Hales had visited the fire house of Engine Company 23, a few doors from where he was found unconscious. A party for Lieut. P. Joseph Connelly was in progress. During the evening Hales fell through the pole hole from the third floor to the street floor. Witnesses declared he did not appear injured and left the place. It was some time later his body was found.

The actor had last appeared in the Coburn production of "Falstaff," doubling up as the sheriff and the Duke of Exeter. He had been associated for several years with the Coburns, originally coming from New Zealand. After attending the University of Pennsylvania Hales entered vaudeville. His home was at 25 West End avenue, Freeport, L. I.

Heilig in Change

Portland, Ore., Jan. 8.

The Heilig, for years the only available place for big road shows, went out of business as such on Jan. 1.

It was taken over by Ackerman & Harris' Hippodrome, where vaude and all silent pictures are shown. W. W. Ely is in charge.

B'way Legit Houses Not Pepped Up With New Holiday Arrivals

Broadway was certainly not pepped up by the holiday production arrivals. Of the dozen premieres only two are regarded as winners. A third may make the grade. At least four have been taken off and most of the others should drop out.

Business on New Year's eve was very big. It always is. But the two following nights were brutal. One new show got $30 on the night of Jan. 2, while others were not much better with takings of $60 and $70. One hit bettered $4,500 on the eve of New Year's, with the next night's trade flop-like. Some recovery later in the week, matinees especially standing up, but the general gross level was little changed from that of Christmas week.

"Caprice" looks the best among the non-musical holiday entrants, getting $16,000 at the Guild; "Red Robe" was well regarded at the Shubert; "Hello Daddy," at the Mansfield, somewhat under that mark, "Back Seat Drivers," Wallack's; "Street Wolf," Garrick; "Tomorrow," Lyceum, and "Potiphar's Wife," Craig, taken off; "The Houseboat on Styx" fared moderately, claiming over $18,000; "One Way Street," Cohan, mild at $6,000 to $7,000; "Poppa," Biltmore, and "That Ferguson," Little, weak at $3,000; "Lady Dedlock," Ambasador, got some carriage trade, but a run is questionable; "Brothers," 48th Street, better than most others at over $8,000.

The added closings Saturday and those slated to stop this week total 20 attractions within an actual seven-day period. An additional 28 closings out of town are estimated

In and Out

Closings and arrivals are: "The High Road," Fulton (goes dark), "Hello Yourself," Casino, which gets "Boom, Boom," next week; "This Thing Called Love," Bijou (goes dark); "White Lilacs," Jolson (gets "Chauve-Souris," Jan. 22; "Sign of the Leopard," National, which gets "Zeppelin"; "Diamond Lil," Royale, followed by "Precious"; "Young Love," Masque (goes dark); "Macbeth," Knickerbocker, gets Wayburn's "Gambols"; "House Unguarded" comes to the Little, "That Ferguson Family" moving to the Garrick; "Gypsy," postponed, opens at the Klaw; "Cafe de Dance" may come to the Forrest; "Lady From Alfaqueque" will be added to the Civic Repertory.

Other withdrawals last Saturday were "The Squealer," Forrest; "Tonight at 12," Hudson; "Angela," Century; "Treasure Girl," Alvin; "On Call Girl," Waldorf; "Tomorrow," Lyceum (gets "The Skyrocket" this week); "Falstaff," Coburn ("The Yellow Jacket" resumes this week), and "The Royal Box," Belmont.

Darkness is as prevalent as predicted on Broadway, a succession of flops being the answer. There are 13 houses dark this week and, despite the premieres carded for next week, 14 theatres are figured to be without attractions.

"Dracula" Brought In

The small stand company of "Dracula" closed at Youngstown, O., the players being brought back to New York by Equity.

Funds to cover transportation and salaries were on deposit there. William Tilden, 2d, the tennis champ, played the lead and was also reported in on the show.

Knox Wilson was the accredited presenter, and Sanford E. Stanton too has a piece.

"Potiphar's Wife," an English comedy which opened the new Craig theatre and which was withdrawn last Saturday after playing two weeks, appears to have run short of funds.

The players were paid off by Equity, where guarantee dough was on deposit.

SPORT HERRMANN PETITION

Chicago, Jan. 8.

Governor-Elect Emmerson has been petitioned by north side business men and residents requesting that U. J. "Sport" Herrmann be made the next president of the Lincoln park board.

Herrmann, owner of the Cort theatre, is among the foremost yachtsmen in town.

KOLKER'S L. A. TRY

Los Angeles, Jan. 8.

Henry Kolker, stage-screen director and actor, has bought production rights to "Ze Grand Passion," comedy-drama by Rita Kissin.

Kolker expects to produce at a local theatre this winter and also play a role.

Shows in Rehearsal

"S. S. Glencairn" (Provincetowners).
"The Subway" (Lenox Hill Players).
"Night in Venice" (Shuberts).
"The Undertow" (Mirth, Inc.).
"Scars" (Spad Productions).
"Long Island" (Phillip Goodman).
"Black Belt" (E. A. Blatt).
"Judas" (Brady & Wiman).

CARRILLO HELD OVER

Henry Duffy Keeps Star on Coast—Postpones Australian Trip

San Francisco, Jan. 8.

Through Henry Duffy exercising his option on Leo Carrillo, the star will be obliged to postpone his Australian engagement for Williamson from Easter until June.

Duffy's option is for 10 more weeks of the Carrillo run as visiting guest star. He goes to the Duffwin, Oakland, next week, in "Lombardi," and then into Los Angeles with "The Bad Man."

"Fioretta" Chopped; Got Balto's Record

As part of the cutting schedule on "Fioretta," the new Earl Carroll operetta, Tessa Kosta and the Locust Sisters have been eliminated along with their roles. The first three scenes were cut out in their entirety in Baltimore last week, where the show premiered, a male sextet of 300-pounders also leaving. The gross for the week was $41,000, opening at $5 New Year's Eve and on a $4.40 scale for the rest of the week, a new high for Baltimore, where Ziegfeld's "Show Boat" played to $3.

"Fioretta," following Washington this week, stays in Philadelphia at Erlanger's for three weeks, then to Broadway. House is undecided. It will not be the Carroll, "Vanities" sticking there, and otherwise eliminated because of the limited capacity in view of the expensive hookup of "Fioretta." There is talk of title being changed to "Marietta."

A "Show Boat" Tab

Burlington, Vt., Jan. 8.

A "Show Boat" company, tabloid, is playing this section under the management of Earl Franklin. Freddie Wheaton heads a company of 24, which includes a band of eight pieces.

OBSERVING MISS REDDING

Derby, Conn., Jan. 8.

Grace Cole Redding, who recently announced at New York that she intended to produce "The Whistler" through the Cole-Redding Theatrical company, has been sent to the retreat at Middletown for observation.

Mrs. Redding came to this city last week and at once started a flood of rubber checks in various stores.

ELVIA ENDERS' DIX FILM

Elvia Enders, now playing in "The Little Accident," has been signed by Paramount to play opposite Richard Dix in an all-talking version of "Nothing But the Truth."

Picture is now in production at the Paramount Long Island studio.

WANT SPENCE'S 'CRIME CLUB'

Los Angeles, Jan. 8.

M-G-M is negotiating for the screen rights to Ralph Spence's new play, "The Crime Club."

Stage production is being held up pending outcome of these negotiations.

Osborn, Critic, Improves

E. W. Osborn, dramatic critic of the New York Evening World, under treatment at the Auburn City Hospital for kidney ailment complicated with high blood pressure, is reported as steadily improving.

JOE LEBLANG ON COAST

Palm Beach, Jan. 8.

Joe Leblang, here for a couple of weeks, has left for Hollywood.

He will visit there and return to this resort.

SAM HEARN
Says
"You Can't Afford to Miss
CHARLES BUTTERWORTH'S
COMEDY"
in "GOOD BOY"
HAMMERSTEIN'S THEATRE
NEW YORK

Gas-Lit Troy Theatre Belatedly Modernized

Troy, N. Y., Jan. 8.

As a result of the recent accident in which Georgiana Urrita, a dancer in the Doris Niles' Ballet, almost lost her life, the local fire marshal and building superintendent have ordered a number of changes in the safety provisions at Music Hall, famous old concert auditorium. Elimination of gas lighting fixtures, which were blamed for the igniting of Miss Urrita's comb or shawl in her dressing room, was ordered, as well as the installation of a motor generator set for emergency use. The report of the building superintendent also recommended a door, instead of a window in the rest room under the stage, be used for exit purposes. Music Hall was built right after the Civil War and its stage has been trod by most of the famous concert artists, lecturers, etc., of the last sixty-odd years.

Miss Urrita is now recovering in Samaritan hospital. She was badly burned about the face, arms, back and legs, but doctors believe she will escape permanent disfigurement.

MARJORIE DAW IN STOCK

New Troupe Preparing for Cohen's Tremont in Bronx

Aim of Sydney Cohen, owner of the New Tremont theatre, in the Bronx, to put it across as a stock house, has resulted in another dramatic stock troupe at that playhouse. Cohen has leased the house to Frank McCoy for that purpose.

Company is headed by John Gallaudet and Marjorie Daw, the latter of the films who, however, does not join until a while later. Others are Mae Buckley, June Webster, Bronx girl; Richard Richardson, Philip Heege, Jack Meade and Mary Michael. David Cantor handling publicity.

DOROTHY EGAN'S SEPARATION

Syracuse, N. Y., Jan. 8.

An order awarding Edward J. Egan, local auto salesman, a separation from Mrs. Dorothy V. Egan, actress and "Miss Chicago" of 1927, was handed down here by Supreme Court Justice Clayton L. Miller.

Miller claimed that he was married here in 1925 and lived with his wife for about a year when she disappeared. Egan claimed also that he heard nothing from her until he read of her beauty triumph in Chicago where she posed as unmarried.

The decree gives the husband custody of a small child whom the beauty left behind when she vamped.

"BLANDISH" AT HUDSON

Jed Harris has shuffled plans again whereby he will bring his latest legit, "Serena Blandish," to the Morosco, New York, instead of the Hudson, Jan. 21.

Harris had booked in "The Gaoler's Wench" for the Hudson this week, but discarded in Newark, N. J., last week instead of coming in. Harris tried to jockey bookings to permit "Serena Blandish" to substitute at the Hudson, but was offered the Morosco and grabbed it. "Little Accident," current at Morosco, will take to the road the Saturday previous to Harris' show assuming tenancy.

18 SHOWS LEAVING BROADWAY

A deluge of shows closing on Broadway started Saturday when 11 attractions were added to the existing list. Another flock of withdrawals are carded for this week, when seven more shows are closing. What with several others due to stop, a total of 20 closings will be noted within a two-week period.

"The High Road," presented by Charles Dillingham, will tour from the Fulton at the end of the week. It was rated with the comedy leaders for a time, averaging $18,000. Reports are that several in cast must return to London, hence road at this time.

"Hello Yourself," presented by George Choos at the Casino, will go to road. It is in the 11th week. Business fair for musical of the kind. High around $20,000, pace dropped to $20,000 or less.

HELLO YOURSELF
Opened Oct. 20. Came in on a busy night.
Variety (Abel) thought competition too stiff for this one to survive.

"This Thing Called Love," presented by Patterson McNut, will tour from the Bijou after an engagement of 17 weeks, starting at the Elliott. Got around $10,000 or more for a time and averaged $8,000, making money.

THIS THING CALLED LOVE
Opened Sept. 17. "Lightly interesting and amusing," according to Anderson (Journal). That sentiment the dominant note of reviews.
Variety (Lait) was emphatically against it, stating: "About five weeks, to be specific."

"White Lilacs," presented by the Shuberts, goes to the road from Jolson's, after 17 weeks. Averaged around $20,000, principally by means of cut rates and parties. No real coin for operetta so scaled.

WHITE LILACS
Opened Sept. 10. Mantle (News) was rather indefinite, praising score, but not production. "Lovely, melodious and diverting," stated Coleman (Mirror).
Variety (Abel) predicted: "Should enjoy a sizeable run."

"Diamond Lil," presented by Jack Linder, tours from the Royale after 40 weeks. In Pittsburgh next week. A freak drama, attracted much attention last season, averaging well over $15,000 and holding over into new season successfully. Dropped lately to $9,000.

DIAMOND LIL
Opened April 9. Passed up by the major scribes.
Variety (Ibee) predicted: "Should get money."

"Young Love," presented by Kenneth MacGowan and Sydney Ross, leaves the Masque after 11 weeks. Well regarded at first, getting $11,000. Lately around $7,000.

YOUNG LOVE
Opened Oct. 31. Deemed pleasant stuff by most of the boys. Littell (Post) thought it "flimsy purple rubbish." Gabriel (Sun) said: "Deserves to live and prosper."
Variety (Abel) found it "talky and aimless stage fare which misses fire completely."

"Potiphar's Wife," independently done; closed at the new Craig Saturday. Played two weeks.

POTIPHAR'S WIFE
Opened Dec. 25. "Puerile piece" voted Ervine (World), while Winchell (Graphic) found nice sets, but "frail play."
Variety (Ibee) thought sexiness might carry it for a moderate engagement in cut rates.

"Tonight at 12," presented by Herman Shumlin and Donald Davis; closed at the Hudson Saturday, playing 8 weeks.

"Angela," presented by the Shuberts; closed at the Century Saturday after five weeks. Moved from Ambassador for purposes of cut rating but apparently hopeless.

"Treasure Girl," presented by Aarons and Freedley, taken off at the Alvin Saturday after 9 weeks. Could not make the grade as a musical. Got $24,000, about 50 percent of capacity.

TREASURE GIRL
Opened Nov. 8. Atkinson (Times) found "Barren entertainment," while Winchell (Graphic) was "Vastly disappointed."
Variety (Abel) stated: "Not $5.60."

"Tomorrow," independently presented at the Lyceum, was taken off Saturday. Played 8 days.

TOMORROW
Opened Dec. 23. "Mild entertainment — disconnected flimsiness," said Littell (Post), while Anderson (Journal) found it "Terrifyingly dull."
Variety (Mori) said: "Here today, 'Tomorrow' gone."

"Back Seat Drivers," independently offered; off at Wallack's, Saturday. Played two weeks.

BACK SEAT DRIVERS
Opened Dec. 25. Critics awarded this one to their understudies.
Variety (Sid) said: "Is going to have its troubles sticking six weeks for film rights."

"On Call Girl," independently shown; off Saturday at Waldorf. Played 10 weeks. Cut rated right along, but probably made some money at $4,000 to $5,000 because of low cost hook-up.

ON CALL
Opened Nov. 10. Second string assignments.
Variety (Lait) stated: "Not a chance on Broadway."

"The Squealer," presented by Jack Linder, closed suddenly at the Forrest, Saturday. Played eight weeks to moderate trade at first, then dropped.

"Falstaff," presented by the Coburns, taken off Saturday. Two weeks.

FALSTAFF
Opened Dec. 25. Ervine (World) said: "A spiritless piece performed very much in the manner of an entertainment given in a village hall by the bored gentry."
Variety (Rush) wrote: "Like enthusiastic amateurs, recent graduates from dramatic schools — altogether lacking professional quality."

"Street Wolf," independently presented, off at the Garrick, Saturday. One week.

"Sign of The Leopard," presented at the National by Lee Shubert and Edgar Wallace, will close after playing five weeks. English mystery piece cut rated from start.

STREET WOLF
Opened Jan. 1. Pinch hitters gave it a giggle.

"Macbeth" leaves the Knickerbocker, rated a successful revival. "The Royal Box," a revival that didn't attract attention, closed at the Belmont.

Duncan Dancers Have Tough Time of It in O. H.

Isadora Duncan Dancers, imported from Soviet Russia with the intention of making a tour of the United States, achieved one capacity audience, their last, during the holiday engagement at the Manhattan Opera House. Final dance recitals were continued with just a pianist.

Irma Duncan, adopted daughter of the late Isadora, heads the troupe. Future bookings are indefinite.

"5 o'Clock Girl" Closes

"Five o'Clock Girl" closed in Newark, N. J., Saturday.

Although one of Broadway's big money shows last season, the Phil Goodman attraction found it tough sledding on tour. The show was booked for Montreal this week, the cancellation being forced.

"Five o'Clock Girl" was reported having been hooked up with a too costly cast.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta)

Admission tax applies on tickets over $3.

"A Most Immoral Lady," Cort (7th week) (CD-1,094-$3.85). Broadway denuded of productions; record number of closings; New Year's week no better than predicted; "Lady" did fairly well with $11,000 gross.

"Angela," Century (M-2,890-$4.40). Closed suddenly last Saturday; played five weeks; first three at Ambassador; just a cut rate musical.

"Animal Crackers," 44th St. (12th week) (M-1,323-$6.60). Stood out again among leading musicals; strength of matinees last week a feature; around $40,000.

"Back Seat Drivers," Wallack's (C-770-$3). Was taken off last Saturday; played two weeks to small pickings; house dark.

"Blackbirds," Eltinge (36th week) (R-892-$3). Colored revue rated among season's musical hits; although it opened last spring, real trade has been drawn since Labor Day; over $23,000 last week, creating new house record.

"Brothers," 48th St. (3rd week) (CD-969-$3). Nothing to brag about; paced over $8,000 with cut rate aid.

"Caprice," Guild (2nd week) (C-914-$3). Guild's newest comedy hailed as a hit; first week's takings around $16,000; includes subscription coin, but is capacity pace.

"Congai," Sam H. Harris (7th week) (D-1,507-$3.85). Perhaps not a smash, but a real coin getter that should last into spring; last week again over $18,000.

"Courage," Ritz (14th week) (D-945-$3.85). Quite satisfactory; wavered, like the others, but established a reputation, with special feminine draw; last week nearly $14,000.

"Deep Harlem," Biltmore (R-1,000-$3). Colored show not heard about heretofore; independently presented; opened Monday night.

"Diamond Lil," Royale (40th week) (CD-1,117-$3). Final week; made excellent run of it, standing up well until recently, dropping to $9,000; "Precious" will follow in next week.

"Follow Thru," Chanin's 46th St. (1st week) (M-1,413-$5.50). Presented by Schwab and Mandel; musical highly regarded out of town; opens tonight (Jan. 9).

"Front Page," Times Square (22nd week) (C-1,057-$3.85). Other comedies and dramas are topping this early hit; still making coin, however; $15,000 or more.

"Good Boy," Hammerstein's (19th week) (M-1,400-$6.60). Came back to previous pace of about $26,000; at that figure both house and show (musical) make a profit.

"Gypsy," Klaw (C-830-$3). Premiere postponed until next week.

"High Road," Fulton (19th week) (C-914-$3.85). Final week; English comedy did very well most of the engagement; last week $15,000 claimed; could stay, but limited out-of-town dates because several in cast are then returning to London.

"Hello, Daddy," Mansfield (3rd week) (M-1,050-$5.50). Some question as to chances because of divided opinion about new musical; last week $24,000 estimated.

"Hello, Yourself," Casino (11th week) (M-1,477-$5.50). Final week; moderate run to fair business considering scale and hookup; rated around $20,000; "Boom, Boom" due next week.

"Hold Everything," Broadhurst (14th week) (M-1,477-$5.50). Only "Whoopee" appears to be in higher demand; capacity again last week for another great gross over $35,000.

"Holiday," Plymouth (7th week) (CD-1,012-$3.85). Stand-out show of the current comedies; one added performance last week; that and New Year's Eve sent takings to $25,000.

"Jarnegan," Longacre (16th week) (CD-1,019-$3.85). Due to tour after one more week; did very well during fall, easing off a bit too much lately; $11,000.

"Jealousy," Maxine Elliott (12th week) (D-924-$3). Two-person drama has made the grade and will continue for a time; business just under $7,000 last week, but satisfactory.

"Lady Dedlock," Ambassador (2nd week) (D-1,200-$3). Hardly figures to remain, though removal to another house reported after next week; road dates more likely; "Little Accident" will move here from Morosco.

"Little Accident," Morosco (14th week) (C-898-$3). About six weeks more for well liked farce, which will go to Ambassador Jan 21; "Serena Blanish" will follow here on that date.

"Mima," Belasco (5th week) (D-1,000-$5.50). With matinees going to capacity last week, dramatic leader hit a new high mark of $26,700, exceptional box office strength.

"On Call Girl," Waldorf. Closed suddenly last Saturday; played nine weeks on cut rate basis, with takings $4,000 to $5,000.

"One Way Street," George M. Cohan (3rd week) (D-1,371-$3). Business moderate at from $6,000 to $7,000; that pace not satisfactory to house, which is seeking another attraction.

"Paris," Music Box (14th week) (C-1,000-$4.40). Was affected before holidays, but came back to substantial business and figures to last well into spring; $18,000 last week.

"Polly," Lyric (1st week) (M-1,406-$5.50). Presented by Arthur Hammerstein; Guy Bolton, George Middleton and Isabel Leighton, the book; Arthur Caesar, lyrics; Herbert Stothart and Philip Charig, music; opened Monday.

"Potiphar's Wife," Craig (CD-1,434-$3). Closed suddenly last Saturday; played two weeks weakly.

"Poppa," Hudson (3rd week (C-1,094-$3). Moved here from Biltmore, Monday, after slim showing; under $3,000 estimated last week.

"Scandals," Apollo (28th week) (R-1,165-$5.50). Newer musicals have the call, this one having been off for some time; last week estimated around $30,000; may go to road before long.

"Show Boat," Ziegfeld (55th week) (M-1,150-$6.60). Also applies here, but was the leader for nearly a year; will probably last into March, then the road; $35,000 estimated last week.

"Skidding," Bayes (34th week) (C-861-$3). Endurance of this one explained by modest operating cost; cut rates have given it $4,000 to $5,000 weekly.

"Strange Interlude," John Golden (50th week) (D-900-$4.40). Nearly a year and expected to last through season; last week business again approximated capacity; $16,000.

"Street Scene," Playhouse (1st week) (D-879-$3). Presented by William A. Brady; written by Elmer Rice; opens Thurs. (Jan. 10).

"Street Wolf," Garrick (D-537-$3). Taken off last Saturday; played one week.

"That Ferguson Family," Little (3rd week) (C-530-$3). Due to move to Garrick next week, although last week's takings estimated at $3,000; "House Unguarded" comes here next week.

"The Age of Innocence," Empire (7th week) (C-1,099-$4.40). Substantial success indicated, having done good business from the start; estimated pace about $17,000.

"The Jealous Moon," Majestic (8th week) (CD-1,776-$3). Playing to moderate trade; business last week between $10,000 and $11,000, considerably under expectations.

"The Houseboat on the Styx," Liberty (3rd week) (M-1,202-$5.50). Claimed over $18,000 last week by virtue of big New Year's Eve attendance; must show strength to remain.

"The Kingdom of God," Ethel Barrymore (D-1,100-$3.85).

"The Marriage Bed," Booth (1st week) (C-708-$3). Presented by Sam H. Harris by arrangement with Felix Young; adapted from Ernest Pascal's novel of same name; opened Monday.

"The New Moon," Imperial (17th week) (O-1,105-$5.50). One of the musical leaders; operetta came back with arrival of holidays; better than $38,000 claimed.

"The Red Robe," Shubert (3rd week) (D-1,395-$5.50). Regarded having very good chance; was kept on tour quite a time while being fixed up; last week $26,000 estimated.

"The Sign of the Leopard," National (5th week) (D-1,164-$3). Final week; business light, on cut rate basis from start; "Zeppelin" will arrive here next week.

"The Skyrocket" (1st week) (C-957-$3.85). Presented by Gilbert Miller in association with Guthrie McClintic; written by Mark Reed; due Friday (Jan. 11).

"The Squealer," Forrest (D-1,015-$3). Closed suddenly last Saturday; played eight weeks; did fair business at first, then dipped down under $6,000.

"This Thing Called Love," Bijou (17th week) (C-685-$3.85). Final week; going on tour; did fairly well first three months, later dropping to $7,000 or less; house probably dark.

"This Year of Grace," Selwyn (10th week) (R-1,167-$6.60). Has been up in the big money to date; pace from now on will indicate run chances; last week estimated around $40,000.

"Tomorrow," Lyceum. Closed suddenly last Saturday; played a week and two days; "The Skyrocket" booked in this week.

"Tonight at Twelve," Hudson (C-1,904-$3). Was taken off last Saturday, too; played eight weeks, starting fairly, but slipped steadily; "Poppa" moved in from Biltmore Monday.

"Treasure Girl," Alvin (M-1,400-$6.60). Closed last Saturday after playing nine weeks to moderate trade for a major musical; house dark; may get "Loving Ann" a bit later.

"Three Cheers," Globe (13th week) (M-1,416-$6.60). Another big money musical from the start; paced around $40,000 again last week; should last out the season.

"Vanities," Earl Carroll (22nd week) (R-968-$7.70). Improved last week, $30,000 being claimed. "Fioretta" mentioned as possible successor in four weeks, although another house also mentioned for that show.

"Vermont," Erlanger's (1st week) (D-1,520-$3). Presented by George M. Cohan; written by A. E. Thomas, who appears in cast opened Tuesday.

"White Lilacs," Jolson's (17th week) (O-1,776-$5.50). Final week; operetta averaged $20,000 for a time but never got real grosses; "Chauve-Souris," new edition, Jan. 22.

"Wings Over Europe," Martin Beck (5th week) (D-1,189-$3). Business to date satisfactory, assured by subscriptions which extend six weeks; about $16,500.

"Whoopee," New Amsterdam (6th week) (M-1,702-$6.60). More standees than ever last week; is musical smash of season; close to $50,000.

"Young Love," Masque (11th week) (CD-700-$6.60). Final week; got $7,500 last week, extra matinee getting coin, but little trade at; nothing booked to follow.

Special Attractions—Little Theatres

"The Guinea Pig," President (formerly Totten); opened Monday.

"Macbeth," Knickerbocker (8th week); revival; goes out Saturday; "Wayburn's Gambols" next week.

"Major Barbara," Republic (8th week); revival moved from Guild, around $9,000.

"The Perfect Alibi," Hopkins (7th week); capacity in 300-seater.

"Falstaff," Coburn; taken off last Saturday; two weeks; Coburns resume Thursday with "The Yellow Jacket."

"The Wild Duck," 49th Street (8th week); revival; will be followed by "The Lady from the Sea."

"Cyrano de Bergerac," Hampden's (3rd week); revival

"Singing Jailbirds"; resumes at Cherry Lane.

Civic Repertory, 14th street; Eva Le Gallienne's company.

Ruth Draper, monologs. Comedy; will continue through January.

"Sun-Up," La Verne; revival.

"S. S. Glencairn." Provincetown; revival of O'Neil sea plays.

Joe Cook's Show's Big Start Was Interrupted

Boston, Jan. 8.

With extra performances at most of the theatres because of New Year's, last week was one of the biggest from a box office standpoint that the town is liable to have for quite a while. Town nicely balanced as far as the musicals and dramatics were concerned.

One of the few tough breaks was at the Shubert where the Joe Cook show, "Rain or Shine," had to close after Wednesday, because of the sudden sickness of Cook. This show would have been the biggest money maker in town if it hadn't been for the interruption. Cook returned last (Monday) night.

"Marco Millions," at the Hollis, was the strongest in the dramatics. Did $24,000 last week.

At the Majestic Trini in "Cafe de Danse" was not a very hot proposition, about $12,000 for the week, while at the Plymouth "And So to Bed" grossed about $11,000. The Chicago Opera, in the first week at the Boston Opera House, got about $11,500.

Estimates for Last Week

"Blackbirds" (Colonial, 10th week)—$27,000.

"Rain or Shine" (Shubert, 3rd week)—Did $24,000 for part of last week.

"Cafe de Danse" (Majestic, 3rd week)—Not very strong; about $12,000.

"The Royal Family" (Wilbur, 3rd week)—With Nine performances $19,000; good.

"Marco Millions" (Hollis, 2d week) — Topped dramatics with $24,000.

"And So to Bed" (Plymouth, 3d week)—Fairly well with eight performances; $11,000

Chicago Opera (Boston Opera house, 2d week) — First week grossed $11,000.

"Billie" (Colonial, 1st week)—Final week of "Jim the Penman" did $14,000.

Holiday Weeks N. S. G. For Philly's Legits

Philadelphia, Jan. 8.

Holiday weeks have gone, with generally devastating results for Philly's legit theatres, although two or three of the 10 houses managed to disregard the slump almost entirely.

The biggest surprise was "A Connecticut Yankee" at the Walnut. This musical opened last fall at the same house and did three good weeks. Many were skeptical as to its strength on a return visit. The doubters were confounded when "The Yankee" got about $20,000 Christmas week, without extra performances, and last week jumped to over $29,000, with the aid of the boosted scale New Year's Eve, and one extra matinee.

The actual leader was "The Three Musketeers," at the Erlanger. Never hit a complete capacity stride but did over $38,000 Christmas week, and about $44,000 last week with the aid of a $6 top New Year's Eve. No extra matinees.

"Boom Boom," the try-out which came into the Forrest Christmas night, frost from the start.

Dramatic attractions made pitiful records. Mrs. Fiske's revival of "Much Ado About Nothing" at the Broad was a fiasco from the start despite critical raves.

This week has four dramatic and two musical attractions bowing in.

Next week was to have had only one opening, Carroll's "Fioretta" at the Erlanger, but recent developments have added two more. The departure of Ned Wayburn's "Gambols" this Saturday, a week earlier than expected, resulted in the booking of "The High Road" at the Garrick next Monday, and the flop of "Boom Boom" has caused the sudden booking of Fortune Gallo's "Yankee Doodle" at the Forrest the same evening.

The week of the 21st will bring "Jarnegan" to the Walnut, "All the King's Horses" (tryout) to the Broad, and "Rain or Shine" to the Shubert.

Estimates for Last Week

"Serena Blandish" (Broad, 1st week). New Jed Harris tryout opens Wednesday. Mrs. Fiske's revival of "Much Ado About Nothing" pathetic flop.

"Luckee Girl" (Shubert, 7th week). Strong musical opposition hurt during holiday weeks but probably still profitable. Claimed $23,000 last week.

Wayburn's "Gambols" (Garrick, 2d week). This revue got mixed notices but with boosted scale New Year's Eve, when it opened, grossed between $25,000 and $26,000. "High Road" next week.

"Lady Fingers" (Keith's, 1st week). New musical try-out with Eddie Buzzell highly touted in advance. "Mary Dugan" stayed too long.

"Well, Well, Well" (Chestnut, 1st week). New musical comedy in for limited stay.

"Boom, Boom" (Forrest, 3d week) This Shubert musical try-out a flop and leaves Saturday. "Yankee Doodle" substituted.

"Gentlemen of the Press" (Walnut, 1st week). Newspaper comedy in for two weeks. "A Connecticut Yankee" broke all existing house records last week, between $29,000 and $30,000 last week.

"The Three Musketeers" (Erlanger, 3d week). Ziegfeld operetta led town in grosses last week due to high scale. Almost $44,000.

"Exceeding Small" (Adelphi, 1st week). Actors' Theatre production in for limited stay. "Marriage Bed," with three matinees, got around $15,000 last week, a gain of about $6,000.

"Burlesque" (Lyric, 1st week). In for run. "One Mile Up," despite pretty good notices, got less than $12,000. Very weak Christmas week.

Frisco Grosses

San Francisco, Jan. 8.

New Year's week spelled profit for most of the legits, only attraction not showing unusual strength being Shubert's "Gay Paree."

Nance O'Neil opened a three weeks' engagement at the Geary in "The Silver Cord," to excellent start.

Both Duffy attractions clicked solidly. "Lombardi, Ltd.," with Leo Carillo, took top honors, but only by a few dollars over "This Thing Called Love," at the President.

Return engagement of "Mary Dugan," at Columbia, proving satisfactory, second week jumping up three or four grand over Xmas week.

Estimates for Last Week

Curran — "Gay Paree." $25,000. Two more weeks.

Geary—"Silver Cord." First appearance here of Nance O'Neil in several years. Six days bettered $11,000.

Columbia—"Mary Dugan." Great cast (coast) helped to around $12,000 on 2nd week.

Alcazar—"Lombardi, Ltd." Wound up 7th week to $7,100. End not yet in sight.

President — "This Thing Called Love"; 2nd week healthy at $7,000. Run is looked for.

Green Street — "Easy For Zee Zee." Combination midnight show, with dinner and dancing thrown in, helped gross to above $3,000. Nice profit.

'COQUETTE' CHI DRAMA LEADER

Chicago, Jan. 8.

With holiday festivities over, legit managers are beginning to sharpen pencils for some tall figuring. New Year's week was profitable for nearly all concerned, what with extra shows, increased prices and general gala spirit. From now on it's something else again. Exodus has already begun. Four shows went out Saturday night, leaving as many dark houses, while four more are due to go next week. However, there are new shows on hand to try their luck.

"The Scarlet Woman" moves into the Cort Jan. 13, while the Woods relights with "This Thing Called Love" the next day. "Hello, Yourself," will occupy the Grand after Jan. 15, and "Music in May" is underlined for the Great Northern the 20th. Ziegfeld will bring in "Rosalie" to the Illinois Jan. 21, while George Arliss in "The Merchant of Venice" will replace "Blossom Time" at the Studebaker the same day and remain to Feb. 4, when the Stratford-Upon-Avon Players are at home in the house.

Out of the list of openers Jessel's "War Song," "Coquette" and "Bachelor Father" received the gravy. Jessel was the only thing approaching a sell-out Xmas Eve, doom night of the year. Nine shows gave extra mats New Year's Day, while the Shuberts pulled the only midnite show with "Lovely Lady," getting a $7.70 top for the performance. "Redemption," in for two weeks at the Woods, finished to fair returns. Played in German, the show drew the class first nighters, later dropping to an almost exclusive foreign attendance.

Estimates for Last Week

"War Song" (Harris, 2d week). As expected, Jessel is drawing extensive Jewish trade. Should go big for the next five or six weeks; $23,000 last week.

"Coquette (Selwyn, 2d week). Helen Hayes attracting class of town. Leads all non-musicals with $26,000.

"Redemption" (Woods, 2d, last). Critics raved about Moissi, though most of them failed to understand the German lingo. Figured around $40,000 for the two weeks.

"Bachelor Father" (Blackstone, 2d week). Got off to great start and looks big enough to continue at steady pace. Pulled $22,000.

"Front Page" (Erlanger, 6th week). Picking up and going along nicely. Eliminated Wed. mat. last week, but still got $22,000.

"Mary Dugan" (Adelphi, 20th week). Will hold on until March, according to plans; $16,000 okay.

"Blossom Time" (Studebaker, 7th week). Two more weeks for this one. Originally figured out by that time. In the holiday melee got around $16,000.

"Appearances" (Princess, 2d week). Treated kindly by the critics, with Jolson and Belasco names linked as sponsors of the author. Didn't help any. About $5,000.

"Lovely Lady" (Garrick, 2d week). With three mats and extra midnite show New Years', chalked up better than $35,000. Next couple of weeks will decide.

"Abraham's Bosom" (Playhouse, 7th, last). Mild exit at around $6,000.

"Shannons of Broadway" (Cort, 9th week). Ready to depart next week. Hit about $10,000 last week.

"Rio Rita" (Illinois, 13th week). Last two weeks; then "Rosalie." $11 gate New Year's eve rocketed gross to around $42,000.

"Golden Dawn" (Grand, 7th, last). Wound up a disappointment. Went out to $20,000.

"My Maryland" (Great Northern, 17th, final). Closed after Saturday matinee to about $15,000 on the week.

"Desert Song" (Majestic, 2d week). Looking for repeaters. Expected to pull out in a few weeks with "Just a Minute" to follow. Got around $18,000.

L. A. Grosses

Los Angeles, Jan. 8.

"Front Page," at Belasco, was the town wow last week, gathering $18,000 with the aid of a midnight performance New Year's eve. Runner-up was the Lupino Lane Revue at Hollywood Music Box, with $14,000. Of this sum approximately $7,000 came in on the two New Year's eve shows.

Stratford-on-Avon Players in their first week at Erlanger's Mason had an increased pace of the holiday season with a reported $13,500.

The Biltmore, first weeking with "The 19th Hole," pretty good at $11,600. "Her Cardboard Lover," at Vine Street, around $7,300. Hollywood Playhouse got $5,900 on third week of "Daddies." El Capitan's third week with "So This Is London" grossed $5,200.

"Beggar's Opera," the 300-year-old perennial, was worth $6,400 to the Figuerora Playhouse in its second week. "Take My Advice," at the President, reported $4,800.

Inside Stuff—Legit

Winchell Smith, who has had trouble with his eyes for several years, recently received a set-back in Monte Carlo, Riveria. An operation was successful and his vision is reported much improved. He is staying at the Parc Palace with Mrs. Smith.

Lionel Atwill, to play a leading role in Earl Carroll's musical, "Fioretta," is probably the foremost dramatic actor of the present day to go into a musical. Carroll thought he suited the straight dramatic role. After reading and liking it, all Atwill cared about was a Belasco-sized salary.

A Movietone test for Irene Bordoni turned out to be so promising that Albert Lewis stalled in showing it to the star. Instead, he sought to tie her to a contract figuring she would demand more money after seeing it. Miss Bordoni got the look, however. She wired Winnie Sheehan on the coast, Sheehan instructing Lewis to display the test at the Fox New York studio.

Miss Bordoni is said to have set $75,000 as her Movietone salary.

Whether through conditions, his own inspiration or more likely perhaps a suggestion from the bankers, Lee Shubert has been giving a softening up exhibition of late to some of the dramatic men on the New York dailies, visiting him by invitation in his offices. Lee has been speaking kindly to them, whether the newspaper men cared how he spoke or not. Also has mentioned the ingratitude of some people, newspaper men among them, but what form the ingratitude took or what Lee had done for them to invite ingratitude didn't come out.

Lee's former routine on dramatic reviewers has been to the effect that where did they come in to criticize his shows, etc., and if they did, why didn't they write good notices, with the usual advertising thing added of course. And the whip—"write 'em nice or out comes those ads."

When "Angela" was produced five weeks ago Lee is said to have plaintively inquired the next day: "Why didn't we get notices for 'Angela' like the notices for 'Whoopee'"? Someone is reported having had the nerve to tell Lee because "Angela" wasn't a good show.

So you see, Lee does read the notices, despite what one and all might have said.

And "Angela" closed Saturday.

Ina Claire and Jed Harris had a controversy in Miss Claire's dressing room in Newark, N. J., Tuesday night, last week. It seems the first information Miss Claire had of Harris' intention to close the new play came from the newspapers. The Newark dailies rapped it badly.

When Harris met Miss Claire, the latter is said to have gone after him for not consulting with the show's star before deciding to close. Then Miss Claire is said to have related a list of her grievances against the Harris management, with Harris finally beating a retreat, and with the show closing Saturday as announced.

The long protracted suit by the estate of George Byron Ongley, playwright, is probably wound up with the decision by the Appellate Division of the New York Supreme Court in favor of the deceased playwright against Max Marcin and A. H. Woods. The court establishes Ongley's claim as co-author with Marcin of the successful Woods meller of a decade ago, "Cheating Cheaters."

The court has ruled that Marcin is entitled to $9,721 for services rendered on the play on which he and Ongley collaborated, Marcin completing it following the death of Ongley. The latter's estate is entitled to $53,190 in royalties less the $9,721 allowed Marcin for his collaborative services. Whether Marcin or Woods will make good the indebtedness is to be determined following the formal entry of the judgment. The Ongley estate presumably will go after Woods as the more responsible judgment-debtor.

"Cheating Cheaters" was a big success for Woods. Marcin was the solely accredited author.

Yours Merrily John R. Rogers at 85 rewrote an old one to good effect in Pittsburgh with "Mary Dugan." John is handling that show for Woods. He got out subpoenas, writing in the names of all of the lawyers, judges and court clerks in Pittsburgh, then causing them to be personally served. The gag is old enough but personally serving according to name is new.

"Just a Minute," a musical presented by Phil Morris and Harry Green closed at the Shubert-Jamaica, a new subway circuit house last Saturday. The chorus was paid off but about $3,500 is due the principals.

Hurtig and Seaman who conduct the theatre ran afoul of Equity through the closing. Equity claims they promised to hold the receipts but turned the coin over to the show management instead. Otherwise the show would have been forced off earlier.

Georgia Socked on Xmas Then Came The Divorce

Chicago, Jan. 8.

Alleging that her husband continued his punching tactics, Georgia Manes, stock actress, filed suit for divorce right in the midst of the holiday season, against Adolph Manes, wholesale meat dealer.

Cruelty wasn't Mrs. Manes's only complaint. She said Adolph refused to let her have guests on Christmas, and took a sock at her when she squawked.

Bee Langton, of "Lovely Lady," started suit against Leo Boyle, charging cruelty on two occasions. Bee alleges slappings and beatings. Married Oct. 28, 1926.

Cast Change

Dorothy Curtiss has supplanted Ruth Wheeler in the Jack Wilson act, the latter withdrawing on account of illness.

Olive May replacing Effie Shannon in "Good Boy."

Natalie Kessler has succeeded Dorothy Brown, "The Squealer."

Clarence Derwent will withdraw from "The Three Musketeers" and appear in "Serena Blandish."

William Friend has replaced Halliam Bosworth in "Exceeding Small."

Olga Cook was replaced by Mary McCoy, and George Rosener by Frank Lalor after "My Maryland" left Chicago.

Leads in Yonkers

Don Costello and Anne Rogers went in as leads with the dramatic stock at the Warburton, Yonkers, N. Y., last week.

Ervine's Opinion

The Morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed one new production last week. He thought: "Caprice"—Good.

Otto Lederer's Accident

Honolulu, Dec. 20.

Stopping off here en route to the Orient, Otto Lederer's trunk fell and crushed him this week.

He is at a local hospital but will be able to resume travel in about one month.

Three Legits for Par

A trio of legits engaged by Par through Mike Connolly are Charles Ruggles, Lawrence Leslie and Norman Foster.

They went into work on the synchronization of "Gentlemen of the Press" this week. Foster is doing his stage part on the screen.

"Frankie and Johnnie on B'way

Los Angeles, Jan. 8.

"Frankie and Johnnie," an original play by Jack Kirkland, is reported to have been acquired by Al Woods for spring production on Broadway.

Kirkland is the husband of Nancy Carroll, screen ingenue.

Robert Ober in Orig. Role

Los Angeles, Jan. 8.

Robert Ober is being brought to Culver City from New York by M-G-M to play his original stage role in "White Collars," dialog production.

9 "Follies" Lookers

One of the lobby frames on the New Amsterdam roof where the Ziegfeld Midnight Frolic is current, holds photos of nine of the lookers who appeared in the 1920 show on the roof, the last one the glorifier sponsored before the present venture.

Photos on the stand are those of Jessie Reed, Martha Mansfield, Dolores, Dorothy Mackaill, Olive Thomas, Billie Dove, Jane Winton, Helen Lee Worthing and Jackie Logan. All of the girls except Jessie Reed, Dolores and Helen Lee Worthing, made the grade in pictures. Misses Mackaill and Dove are now First National stars. Misses Logan and Winton are featured with independent film producers, while Olive Thomas and Martha Mansfield both rose to stardom and then met tragic deaths.

Engagements

Rosita and Ramon, Club Lido, Miami, Fla.

Jan Garber and His Orchestra, Little Club, New York.

Hal Hixon, Club Mirador, New York.

Helen Chandler, "The Marriage Bed."

Alexander Carr, "The Guinea Pig."

Lucile Balart, "Vanities."

Marion Saki, William Seabury, "Polly."

Sara Haden, Marga Waldron, "Hot Water."

Hugh Huntley, Mayo Methot, Jacques Martin, Bobby Mullin, "All the King's Men."

Joyce Arling, "Jarnegan."

Nedda Harrigan, Ellen Dorr, Grant Mills, Mary Marble, Reed Brown, Jr., Virginia Williams, "Merry Andrew."

Beatrice Walters, "Angela."

Edward Pawley, Jane Corcoran, Beulah Bondi, "Street Scene."

Viola Sandra, "The Yankee Litwack."

G. Davidson Clark, Locust Sisters, Giovanni Gurrieri, Hazel Forbes, Margaret Manners, "Fioretta."

Jimmy Carr and His Orchestra, Parody Club, New York.

William Courtleigh, "Judas."

Claudette Colbert with "Dynamo."

Olga Steck, James B. Carson, Basil Ruysdall, Berta Donn, Flavia Acaro, Margaret Merle, Southworth Fraser, Frank Otto, Arthur Geary, "Yankee Doodle."

AHEAD AND BACK

Elliott Stuckel, in Chicago ahead "Hello Yourself" (George Choos).

John Schenckenberger, manager; Joe Flynn, ahead, "Greenwich Village Follies."

William Spaeth, manager, "First Year of Grace" (Selwyn).

Harry Bryant, handling managerial end two shows, "Hold Everything" and "Treasure Girl" (Aarons & Freedley).

Johnny Glennon, advance; John Weeden, manager; Bozo Snyder show.

William Fields, advance; Sau; Abrahams, manager; "Rain or Shine" (Boston).

Harry Nelms, manager; "Lady Fingers."

Larry Nelms, manager; "Zeppelin" (Jimmie Cooper).

Henry Pennypacker, ahead; Bob Evans, back; "Rose-Marie" (Coast).

Joe De Milt, back; Charles Barnett, ahead; "Connecticut Yankee."

Howard Smith, manager; "Precious" (Rosalie Stewart).

Charles Stewart, manager; "Merry Andrews."

Edward A. Blatt has resigned as general manager with Herman Shumlin to enter the producing field on his own with "Black Belt." George Haight succeeds Blatt with Shumlin.

Mike Goldreyer back with "Lady Dedlock." Frank Matthews in advance. Allie Rheinstrom back. "Jarnegan." John Loeffler, company manager of "Exceeding Small."

Jefferson Co., Portland, Again

Portland, Me., Jan. 8.

Abraham Goodside has reorganized the Jefferson Players Stock here with Hassel Shelton and Helen Lewis as leads. Jonathan Hole is juvenile, Adelaide Kendall, ingenue, William Evarts, character.

Others are Edward Darney and Maxime Flood. E. V. Phelan returns as manager, Bennett Finn as director, Richard Byrde stage manager, and Edward DeWolfe scenic artist.

"Take My Advice" first bill.

London as It Looks

(Continued from page 2)

enough to say that "two of the chief victims of the gas explosion are Mr. Fred and Miss Adele Astaire, who are the stars in 'Funny Face.' Every day that the Princess theatre is closed, they lose something in the neighborhood of $500. I feel we will never play again.' Mr. Astaire was saying yesterday, 'and I don't believe we are even paid our salaries when there are no performances. It is called an act of God or something. It is the worst thing that has ever happened. Although we feel sore we have to laugh about it. It is all so silly.'"

Not a Joke to Londoners

"Knowing that you are always on the side of the under-dog," wrote W. J. Baker to me, "I call your attention to the Astaires' remarks. Believe me, it is not silly to the people who are homeless, fireless, gas-less, waterless, and with a terrible prospect for Christmas. It is not silly for me who got blown up in a taxicab and am now stone deaf in consequence, with further trouble in store. The Astaires are supported by good English money, but, because they miss a few nights' profit, I don't think they ought to call other people's troubles silly."

Although I approve generally of my correspondent's letter, I think the chief blame attaches to the writer in the Daily Mail. He should not isolate a casual remark like that, made no doubt in excitement, and print it as solid, sober opinion. This is one of the ways that Anglo-American troubles are created.

Well, to continue. . . .

Fifteen American Failures

Of 22 non-musical plays written by Americans—this includes "Other Men's Wives" and "77 Park Lane," written by Walter Hackett, an American long resident in England—no fewer than 15 lost money, four made a profit, while the fate of the rest is uncertain.

This does not sound like good business for America, does it? Yes, it does, because, in most cases, they sold England something that England would not have bought from herself.

The worst failures that came from America were "Judith in Israel," in which Sybil Thorndike acted for less than a fortnight; "The Spider," which ran for only a few weeks, after much preliminary shouting; "Gentlemen Prefer Blondes," which was vulgar and effete; "The Barker," which need not have been brought over, really, you know; "The Road to Rome" and "Spread Eagle," the first of which was pompously vulgar and the second of which told us things we could not believe; and "The Enemy," which was really too good naturedly harmless for more than passing ridicule.

Facts About Yankee Imports

"Her Cardboard Lover," part English in origin, was really successful because of Leslie Howard, although the photographs outside still show Tallulah Bankhead in all sorts of position on a bed. "The Skull" was awful, the over-boosted "Burlesque" created no impression at all; "Baby Cyclone," which once had two press agents, could not even succeed with Joseph Coyne.

As for "Sauce for the Gander," I thought it would run a long time, but other people found it more vulgar than I did. They had not read the original before the Censor had it cut.

"Our Little Wife" was perhaps the worst American failure of the year. It ran four or five nights, and poor Avery Hopwood was found drowned not very long after that. He had gone out of England, very quietly, the morning after the fiasco and then we heard nothing of him until the tragic news came.

We Are Not as Bad as You

"The Cocoanuts," which was an American musical comedy, was a gigantic frost. It ran only a few nights. So was "Marjolaine," which was another great failure. So was "Topsy and Eva," which cost the Duncans $50,000. So was "Will o' the Whispers," in which Whispering Jack Smith appeared and which lost $40,000. So was "Good News," which ran for four months but lost money.

So was "Lady Mary," the music of which was bought in America. So was "Blue Eyes," which was composed by Jerome Kern.

On the other hand, "Clowns in Clover," which was all-British, except for one American song that was soon cut out, was an enormous success. So was "So This Is Love," which was all-British except that the English composers had to use a faked American name at first. So was "That's a Good Girl," which had American music, but was otherwise home-made.

Cochran's Year of Grace

"This Year of Grace" was the best revue done on this side—Charles and George Robey produced the worst—but the most profitable musical comedy now running is "Virginia," which has broken all the records for the Palace theatre except those of "No, No, Nanette" and which was home-made by the Waller and Clayton combination. Waller wrote some of the music to Clayton's old book because I nagged them into trying to make things at home.

No, You Must Not Brag

Do not be too joyous, though, about the badness of your plays this year. Some of ours were even worse. I will not boast by mentioning their names, but I would like to sum up a dreadful theatrical year by saying that 18 of the London theatres apparently lost money, 14 apparently made money, and the other eight or nine finished about even.

No new star was discovered. Robins Millar, who wrote "Thunder in the Air," seems to have been the only new playwright of the year, because I rank John van Druten as belonging to 1927.

Let Us Clench Our Jaws

Let us all forget 1928 and, with our high hats on our heads, our jaws clenched and our chins looking very Hooverish, face the first-night perils of 1929.

I have only quarrelled with one new management since 1928 started, so there are more quarrels awaiting me, no doubt. "Don't weaken," telegraphed Joe Coyne on my last birthday.

A "Merry, Merry" New Year

"Merry Merry," an American musical play, threatens me in the near future. If I can make a face at William Mollison when I pass him in the street, perhaps he won't ask me to that, except that Molly has a hard heart and is sure to do so.

As I was walking up the Haymarket yesterday, Nick Adams wished me a Merry Christmas. I turned to Frederick Lonsdale, with whom I had just lunched.

"There you are, Freddie," I said, "an actor wished me a merry Christmas. But, he waited till it was over!"

I have received several cables from American managers. I had over 40 Christmas cards from American actors and actresses. I had scarcely one card from any English actor or actress, and I did not receive one telegram from one English manager. One actress promised to send me a Christmas pudding, but she didn't send it, after all. I suppose she could not buy any poison.

And, by way of ending, let me say that America sent us clever new actresses and actors last year in the persons of Genevieve Tobin, Edna Hibbert, Claire Luce, Mary Newcomb, Claudette Colbert, Miriam Seegar and Helen Ford. It sent us back, too, Paul Robeson, who created the greatest success of any player who appeared on the London stage during the entire year.

I began to read "Nigger Heaven" last night. . . .

Harlem has nothing on the Haymarket.

Plays on Broadway

THE MARRIAGE BED

Comedy drama in three acts by Ernest Pascal, adapted from his novel of same name, presented at the Booth Jan. 7 by Sam H. Harris in association with Felix Young; staged by Robert Milton.

Gilbert Reid.....Edward Emery
Mary Boyd.....Ann Davis
Cecily Reid.....Helen Chandler
Andrew Traek.....Edwin Stanley
Caroline Reid.....Elizabeth Patterson
Mollie Saunders.....Harriet MacGibbon
Clyde Saunders.....Ernest Wood
George Boyd.....Allan Dinehart
Christine Kennedy.....Helen Flint

"The Marriage Bed" was first done in Los Angeles with Felix Young mainly interested managerially. Albert Lewis saw in it a good play property and it was arranged for Sam H. Harris to present it on Broadway. Looks like Harris can hop a train for Palm Beach, with the reasonable assurance that his latest effort will get coin.

Young is concerned with the Harris presentation. Lewis probably, too, although his name does not appear on the program, and he is committed to talking picture activity. A one set attraction, the same very good looking living room scene being brought on from the coast.

In addition to a different cast, however, there is a changed production, principally of a mental or directional nature. That was Harris' job and he did it well. Tightening up of the story, introduction of scenes by means of characters here and there, appear to have done the trick during the recent Philly date.

At the Booth Monday there was no doubt the first nighters liked "The Marriage Bed." The play was adapted by Ernest Pascal from his book. One may or may not care for the novel, but judged from the play it should be interesting since it takes a somewhat different slant at sinning by married people, the male portion in particular.

Mary Boyd has been married to George for 10 years and there are two children (not visible in the play). They had had four tough years of struggle, then George's business expanded and he stayed at the office at nights frequently. Mary's mother and her sister-in-law troop in to spill the beans that George has not been working late, but has been carrying on an affair with Christine Kennedy, who used to live nearby.

Here is a clear-thinking wife. She astonishes the family by saying she knew all about the affair, that she is not greatly concerned and that she will not divorce. Mary makes her position more understandable. She believes that because her husband has been physically attracted by some simple witted other woman, it was not a matter to be greatly alarmed at.

George at last tells Mary of the dame. She rates that a caddish thing, dismisses the matter, forbidding him to mention it again. Then George sets up an establishment in the city with Christine. That, too, does not greatly worry Mary, who does not think two people married as long as they should be wild about each other in a sexual way. Her idea of wedded wife puts the marriage bed period in the background.

Not until Christine calls and asks her to divorce George is there any change in Mary's determination not to do so, and then only after the girl swears she is to have a baby. Mary doubts that phenomenon, tells the girl that even an affair can be kept within the bounds of decency, that she did not greatly blame her for falling for George, but that her attempt to break up a home makes her detestable.

The audience appeared completely fooled as to the climax. A line in the play is that poets' mistresses are born, not made and that described Christine who walks out on George, realizing that Mary was right. And she came back to tell Mary she was sorry to have caused trouble. Of course, the Boyds are living together.

Ann Davis played Mary like a thoroughbred. Though nervous at first she rounded out a performance that should win plaudits, especially good at the curtains. Allan Dinehart was George and it is probably the most fortunate role he has had for some time. Perhaps it was hard to believe he would do and say the things he does. However, there is Mary.

The other roles were all very well taken care of. Helen Chandler is a sister who falls in love with her employer, a Spanish architect, and she runs off with him, too, the wife refusing to divorce the toreador. Ernest Wood, who looks like Bob Benchley, was funny as a muchly married guy, in fact getting nearly all the laughs, a limited factor by the way. Elizabeth Patterson was good, as always, playing the worrisome mother. Helen Flint was liked as Christine, pretty rather. Others are Edward Emery, Edwin Stanley and Harriet MacGibbon.

A newspaperman at the first night said the story of "The Marriage Bed" is his own. Only that mug is being divorced, despite the kids. The new play has much that seems true and it is very good entertainment. *Ibee.*

DEEP HARLEM

All-colored musical comedy in revue style, with many scenes. Staged by Henry Creamer. Book by Whitney and Tutt. Lyrics by Homer Tutt and Creamer. Music by Joe Jordan. At the Biltmore Jan. 7; $3 top.

Principals—Salem Whitney, Homer Tutt, Rosa White, Juanita Stinnette, Chappie Chappell, Mabel Ridley, Neeka Shaw, Jimmy Baskett, John Mason, Columbus Jackson, Andrew Bishop, Sterling Grant, William Edmonson, Billy Andrews, August Golden, Rookie Davis, Gertrude Gardeen, Virginia Barnum, Cutout and Leonard, Ivy Black, Pearl McCormack, Creole Four, Birmingham Four; Keys, Gaytzira, Ausbrook and Bridges, Northern Brothers, Joe Felix, Ralph and Robert, Joe Robinson, Cherokee Thornton.

In a normal season this sort of quality hits Times Square about July 13. But this year the panic is on early. Not that "Deep Harlem" is by any means the poorest show that has been in the district or is there right now, but in times of average prosperity and competition for ace houses it wouldn't get south of the Lafayette in January.

Whitney and Tutt are credited, in whispers, as the producers. No presenter is programed. Whoever contrived and conceived it must have had in mind a colored show for colored folks. The whole first act is a sympathy play, sort of allegory tracing the blacks from their pristine glory in Ethiopia to slavery in ante-Lincoln days. It was all meant to be very sad and all turned out sadder than meant. If the whole first act, in toto, were thrown into the deep Harlem river and a few more numbers thrown into the second, with the finale as an entire last half, the troupe might get somewhere.

Tawdry regal pomp with ridiculous pretentions of grandeur make the dramatic portion now rather embarrassingly outre. A scene in "one" in the desert after enslavement is fair. A slave ship scene, short and therefore not unpalatable—rather good, in truth. An African jungle, ruined by "art" lights and malapropos music, lyrics, acting and staging. A slave market scene, a farce meant to be a tragedy. The rest of the act poorly, within an attempt to "get hot" for a draggy curtain work-up.

Second portion, as now constituted, pretty swift and nifty entertainment. A Savannah scene, the first laughs of the show, with John Mason doing what would be standard burlesque bit mighty well, and Juanita Stinnette great in two characters. Mabel Ridley is clean and sharp as a high yaller vamp, and Pearl McCormack, the 'looker" of the outfit, acting, singing and dancing exceedingly well for a kid. This is a long act and never lags. One belly wow, the first, rocked the house, after Mason is given the hot-foot by his babe and sits on her doorstep, when a cop asks him what he's doing there and he answers: "Somebody's dead in there—I'm the crepe."

A short Savannah street scene is a set-shifter, then a drop showing a crossing at 135th and Lenox, with Jimmy Baskett, the best talent in the company, as a friendly and philosophical traffic officer, goes nicely. The front of the Lafayette it atmosphere until made soggy by a weeping wail sung well by George Whittington. "Deep Harlem," the reprise song, though not the hit number (if any), closes this. What follows is typical Harlem, with some of the gals from Connie's to speed and color it up and give it authenticity, and there the show is at home—as Harlem is always at home in Times Square and Times Square is always at home in Harlem.

The chorus is nothing to write to Dahomey about, and even the Connie speed-pips don't register like they do on the floor in their native heath. The numbers in ensemble can't come with 1,000 r. p. m. of "Blackbirds" or some of the minor all-colored revues. There is no dancing of note for this type of show. There isn't a really outstanding tune, with "Mexican Blues" and "I'm Lovin'" probably the best. The latter may catch on. "High Yaller and Sealskin Brown" is an encore two-man back-talk arrangement, but not commercial. "Deep Harlem" was meant to be a modern spiritual, or at least a dramatic our-race-appeal ditty, but falls short. Juanita Stinnette's soprano is the life-saver for several so-so melodies.

This offering should draw cut rates for a while, but doesn't figure for a long run at any odds or big dough at any time. *Lait.*

LADY DEDLOCK

Drama in three acts by Paul Kester; based on "Bleak House"; presented at the Ambassador by Murray Phillips and J. J. Leventhal; Margaret Anglin starred; opened Dec. 31.

Inspector Bucket.....Hubert Druce
Mr. Guppy.....Francis Compton
Volumnia Dedlock.....Ethel Griffies
William.....Robert Vivian
Mary, Lady Woodcourt..Katherine Lorimer
Allan Dedlock.....Robert Harrigan
Sir Leicester Dedlock....St. Clair Bayfield
James.....William Eville
Second Footman.....Frances Moran
Third Footman.....Charles Campbell
Lady Dedlock.....Margaret Anglin
Hortense.....Margaret Anglin
Mr. Tulkinghorn.....John Ivancowich
Harold Skimpole.....Edward Cooper
Jahn Jarndyce.....Thomas Holding
Esther Summerson..Margaret Shackleford
Jo.....Charles Cromer
The Duchess of Lincolnshire..Esta Rollo
The Duke of Lincolnshire
Patrick J. MacMahn
Sir George Barberry.....Charles O'Neil
Constable Neckert.....Edward Cooper
Constable Gregory.....Francis Compton
A Link Boy.....Charles Dill

Margaret Anglin was optimistic if she expected "Lady Dedlock" to excite Broadway. Perhaps it was her new managers who figured that way. It impresses as being as much out of date as Charles Dickens' "Bleak House," upon which it is based.

The drama under the title of "The Great Lady Dedlock," a name too long for the electric signs, was presented out of town by Miss Anglin last season. It is presumed that she will again take to touring very soon. Only in the sticks can "Dedlock" get by and then on the strength of the star's name.

"Lady Dedlock" is billed as a melodrama. There is a murder committed and otherwise the play is deadly in the even quiet of performance. Not a smile to relieve the monotony, although one evening last week a poodle nipped the flouted skirt end of a guest at

A Happy New Year

To Everyone in the American Theatre

—but it won't be a Happy Year unless the Authors, Actors and all the Stage Workers come to a clearer realization that whatever affects the Producer affects each of them.

The spoken—living—American Drama will never die, but it will be seriously crippled unless quick remedy is applied FROM THE INSIDE.

There is one and only ONE CHANCE FOR A CURE. The Authors and Actors Associations must FIRST, by a

Close Reciprocal Working Alliance

help the **Producers to form an association of their own,** thus giving to this (proposed Managers) group as much power and control over ITS OWN members as the Authors and Actors Association now have over their members. This MUST be done or the whole plan can not function.

Then the institution of the American Theatre must be run no longer by or for the benefit of any one of these groups—Producers, Authors, Actors—but as Three Guardsmen they must form

One Super Board of the Theatre

whose word is law and together they must go forth to fight every one of the thousand obvious destroying influences with swords unsheathed and with the slogan

All for One and One for All

NOTE:

I submitted this warning and plan in a signed article nearly two years ago in the Theatre Magazine and am buying this space in the hope that it may result in some definite action.

John Golden

IN MEMORY OF
"JUST A MINUTE"
Passed Away at Shubert's Jamaica
Jan. 5th, 1929
H. C. GREENE
Author-Director-Co-producer

EVELYN HOEY
"GOOD NEWS" — LONDON

Chesny Wold and the audience giggled.

Miss Anglin doubtless chose the Dickens story because it permits of a dual role, that of Lady Dedlock and her red-headed, buxom French maid.

The supporting cast contains several players of repute. One, John Ivancowich, is quite new to Broadway. He is known in stock circles on the coast in the Duffy-Ebey companies. He is capital as Mr. Tulkinghorn, sour old solicitor with secret grudge against Lady Dedlock. No character in the play seemed more faithfully enacted. Hubert Druce as Inspector Bucket of Scotland Yard also turned in a good performance.

They say that "Lady Dedlock" was only booked into the Ambassador for three weeks but that it may move to another theatre. Hardly likely. As cut rating and audiences of that type won't go for a show like this. *Ibee.*

CAPRICE

Theatre Guild production of society play in three acts by Sil-Vara. Translated and staged by Phillip Moeller. Settings by Aline Bernstein. At Guild theatre starting Dec. 31.

Counselor Von Echardt.....Alfred Lunt
Ilsa Von Ilsen.....Lynn Fontanne
Robert.....Douglas Montgomery
Amalia.....Lily Cahill
The Doctor.....Ernest Cossart
Clerk.....Leonard Loan
Mimma.....Caroline Newcomb
A Lady.....Geneva Harrison

"Caprice" is a light, frivolous, drawing-room piece, relying almost entirely upon performance and production. The spectator carries nothing away save the memory of beautiful acting and an impression of adroit craftsmanship by Phillip Moeller who did it into English from Sil-Vara's Austrian and breathed animation into what must otherwise have been just a manuscript.

"Caprice" classifies somewhere near Behrman's "The Second Man" and Barry's "Paris Bound." It is quite likely to develop the same sort of following. It is too fragile for the subway riders.

The story is interesting as a proposition but lacking in substance and guts in the development. It becomes simply an exhibition of manners and conversation. Its emotions and motivation are involved, whimsical and slightly stiff.

There are moments when Moeller's cleverness is not able to keep free of incipient ennui because of the failure of the characters to achieve tensity or sympathy. The actors hold the audience but the characters do not.

Lynn Fontanne is constantly interesting because of her charm and skill as an actress. Alfred Lunt plays as he does most of his roles, in faultless grooming, diction and poise with a left-handed twist to his lines that makes commonplaceness seem like iridescent wit. In scenes between this nifty combo the giggles are accomplished almost entirely on delivery. They turn pale epigrams into snappy comebacks.

Douglas Montgomery, vital thespian strongly suggestive of Lunt himself, is excellent as the son although probably few persons have ever seen a youth of 16 quite like him.

The other parts are just bits, excepting Lily Cahill's. She is quietly efficient in the mother role. All in all, "Caprice" because of its ultra qualities should get across for a moderate engagement. *Land.*

HELLO, MOLLY

(YIDDISH)

Operetta in two acts, produced by Joseph Rumshisky and Jacob Kalich. Book by Shane Rachel Simkoff, with music by Joseph Rumshisky. Directed by Joseph Kalich. Dances staged by Rose Gordon. Starring Molly Picon. At the Second Avenue, Jan. 5; $3 top.

Mr. Springer.....Sam Kasten
Mrs. Springer.....Rose Greenfield
Molly, their daughter.....Molly Picon
Yosel, their son.....Max Wilner
Yankel.....Leon Chares
Becky, his wife.....Clare Honigman
Harry.....Irving Grossman
May.....Gertrude Bulman
A lawyer.....Herman Sherotsky
Princess Natasha.....Betty Simonoff
Senor Rosen.....Max Rosenblatt
Walter.....Sam Levin

It would take but two or three more lustreless productions of this calibre to send the name value of the most outstanding of Yiddish theatre stars down to a level from which there would be no recovery. This musical is without one original creation. Every dance number, most of the comedy and the comedy clincher of the evening, an imitation of a ventriloquist's dummy, have been lifted bodily from uptown legit and vaudeville attractions.

The material taken is mostly out of date, and even if new has, with the exception of the dummy imitation, little possibility when translated and transplanted for an East Side audience. The anglicization of the Yiddish stage, among other things, is contributing to its destruction. If going to the Yiddish theatre patrons are evidently imbued with the desire to see a national type of songs and comedy, or why imitations when the original Broadway is only five minutes and five cents worth away?

Miss Picon, as delectable, as vivacious and as attractive as ever, is seemingly the victim of some kind of a sinister plot. Every one in the cast hogs the stage interminably without doing anything worth while. But the star is limited to brief appearances of a briefness which will probably shorten the run of the production.

Irving Grossman, a solemn-faced warbler of grave mien and portly bearing, does the shy, innocent country youth with the grace and sincerity that one of such weight and looks could lend to such a characterization. He's got his sleeves rolled up, wears an open collar shirt, and the most distinguished part of his performance is the waist line, which spoils the youthful effect attempted.

Miss Picon is essentially a pantomimist of a power for sly, good-natured mimicry which is rare and perhaps unequalled. She is not meant to dance, her best efforts evidently the result of special training, hardly measuring up to the standards of a No. 2 hoofing team in vaudeville. Her vocal numbers register because of a plaintive tone, quality and expressive delivery. With these strongly marked qualities and defects Miss Picon has been placed in a musical which provides mainly for hoofing and vocal interpretations, too much meaningless dialog and very little comedy.

The book is slim and might have been taken from any picture playing any of the daily change grind picture houses. The wealthy farmer wants to divorce his wife to marry a cabaret girl. His daughter shows him the girl is only after his money and dresses up mamma so as to make the old boy fall for her over again.

Sam Kasten is the strongest card on the lineup for results. Dancing numbers strenuous and efficient, but also possessed of a fine voice and carries one of the important roles. *Mori.*

OUT OF TOWN REVIEWS

FIORETTA

Baltimore, Jan. 4.

"Fioretta," romantic Venetian operetta by George Bagby and G. Romilli. Book adapted by Charlton Andrews. Book staged by Clifford Brooke. Dancing ensembles by Le Roy Prinz. Art direction by Clark Robinson. Starring Leon Errol, Fannie Brice and Lionel Atwill and featuring Dorothy Knapp, Theodore Karle, George Houston, Jay Brennan and Tessa Kosta. Produced by Earl Carroll and presented for the first time on any stage at Ford's theatre Baltimore, week beginning Dec. 31.

Duke of Venice.....Theo. Karle
Duchess of Venice.....Tessa Kosta
Jester.....Clement Taylor
Sergeant.....Martin Sheppard
Count Matteo Di Brozzo.....Lionel Atwill
Ugo.....Leo Pardell
Marietta.....Virginia Hawkins
Don Magda.....Carol Kingsbury
Carlotta.....Margaret Manners
Marcelle.....Faith Bacon
Chelifa.....Elsie Pedrick
Principessa di Collona.....Hazel Forbes
Guiseppa.....Rita Crane
Olivetta.....Ida Locust
Camilla.....Lillian Locust
Jessica.....Hilda Locust
Reginella.....Mildred Locust
Fioretta Pepoli.....Dorothy Knapp
Julio Pepoli.....Leon Errol
Rosamanda.....Margaret Joyce
Silvia.....Vivian Wilson
Lucetta.....Peggy Taylor
Orsino d'Andrea.....George Houston
Tito.....Harry Goldberg
Marchesa Vera di Livio.....Fannie Brice
Caponetti.....Jay Brennan
Marquis Filippo.....Charles Howard
Rodolfo.....Stuart N. Farrington
Count di Rovere.....Ben Wise
Baron Guildobaldo.....Harold Sass
Viscount Pasqualino.....E. Arthur Trico
Earl of Fregosa.....Richard Shaddock
Prince of Gonzaga.....Thomas Brockton
De Rond-Point.....D. John LaManna

There is enough visual beauty in "Fioretta" to dress two regular musical comedies, while the trappings jettisoned after the five-hour premiere New Year's eve would fit out several Winter Garden revues. There aren't enough good songs and lyrics in the piece to put over a 20-minute tab in vaudeville, however, and that's why the whole expensive production's first need is the service of Broadway tune and chatter specialists.

The book, while conventional, is an acceptable framework, and many musical comedies have ridden to success on worse ones. The whole thing was so excessively long Monday night and so frantically and inconsiderately cut on the succeeding nights that a just appraisal of the libretto's possibilities is hardly possible. A guess is that it will do, but the score and lyrics need revision and enrichment.

Carroll has apparently signed up every one available, regardless of whether there was material in the book for them. They have been handed fancy Italian Renaissance titles, a couple of sides and told to strike out for themselves. Some swim through the two acts and 14 scenes successfully; others flounder in the sea of scenic splendor.

Fannie Brice is all dolled up in 18th century Venetian silks and satins that wholly stifle her style. She just can't get going, and it is only for a brief moment when she, in apparent desperation, lifts per panniered skirt and displays her comic pedals, that the audience gets a brief moment of the entertaining Fanny they have been waiting for. For the better part of the long evening, however, her artistry is wasted. This goes also for Jay Brennan, her foil. He has little to do.

It is difficult to figure out why Lionel Atwill is in the lengthy cast. His work is suave, polished and interesting, but there are any number of musical comedy actors who could better fill the role.

It is Leon Errol's show. He alone finds opportunity and latitude for his comic clowning. It's a safe bet that a good deal of this was ad libbed during rehearsals, but it's there now, and it saves the show. From his splendid entrance—heralded by an enormous oar, as he shinnies over a parapet from a gondola on the Grand Canal—to his duelog with the best trained donkey in the profession late in act two, Errol carries the show.

Theodore Karle, lifted from the concert platform, makes good use of his voice with limited opportunities. Dorothy Knapp is very easy to look at, but her histrionics and first act dancing need plenty more rehearsing. Tessa Kosta was a loss. She had little to do but pose in ducal splendor. George Houston is an agile embodiment of romantic young manhood, but handicapped by lack of adequate song material. His big opportunity with a fine male chorus in a wine cellar scene falls flat because of the triteness of a number entitled "Carissima."

There are only two song hits. One is a comic entitled "Wicked Old Willage of Wenice," sung by Brice, Brennan and Charles Howard in act one. The other, also in act one, is the title number of the show and is sung by Giovanni Guerreri and a big male chorus before a curtain 'n "one." Both numbers stopped the show, as did the dancing of Snow and Columbus.

The show jammed 'em in here, smashing all house records, but it needs fixing, for you could furnish the Palace of the Doges with the effects of "Floretta." *Tall.*

STOCK MGRS. POSTPONE

It's announced that the meeting of the Theatrical Stock Managers' Association set for late in January has been postponed until March.

48th STREET THEATRE
NEW YORK

John Henry Mears
Presents

BERT LYTELL

IN

"BROTHERS"

By HERBERT ASTON, JR.

Staged by ARTHUR HURLEY

NEW YORK "TIMES"
"Ovation to Lytell in 'Brothers'—exciting melodrama."

NEW YORK "HERALD TRIBUNE"
"Lytell a delight in dual role."

NEW YORK "AMERICAN"
"Lytell clicks—'Brothers' is super melodrama."

NEW YORK "EVENING POST"
"Lytell has 'IT.'"

Night Club Reviews

ZIEGFELD ROOF

Flo Ziegfeld's floor show, featuring Eddie Cantor, Helen Morgan and Paul Whiteman's band. Programs to be changed semi- or weekly. Decorations by Joseph Urban, with Seymour Felix staging the numbers. Paul Gregory among soloists. Girls include (mediums): Elsie Behrens, Mabel Baade, Mary Coyle, Vivian Hall, Colette Ayers, Marion Roberts, Dorothy Flood, Marion Conway, Patsy O'Day, Dorothy Patterson, Bobbe Weeks and Lilliam Ostrom. Show girls—Murell Finley, Claudia Dell, Hazel Forbes, Jean Ackerman, Myrna Darby and Gladys Glad. Reopened Dec. 29. $6.60 cover charge. Closed as dance floor since 1919.

Another of the Ziegfeld frantic openings. As frantic inside as the mob clamoring on the outside to get in. All at $16.50 a smash, with most of the first night tables a giveaway Saturday. Just what that frenzy amounted to was one table selling for $350 and an agency reporting offers of $1,000 and $500 bonuses from Fifth avenue to procure four or six chairs. It couldn't be done.

And after a lapse of nine years the Frolic is back. But not as it used to be. The stage, rear cyc and moving platform are gone, a prop but prettily decorated ceiling cuts off the balcony, and the performers are on the floor, as in any other night club. No more is the band up in that off corner side box, and for the first two weeks Paul Whiteman's 27 men will spill out onto the dance floor.

Besides which the show isn't nearly as imposing as before prohibition, Volstead undoubtedly explaining the reduced production and seating arrangements. Estimates rate the new capacity at short of three and 400, the lesser figure seeming the most accurate. Christo and John are in charge of the visitors, and the former scheme of selling table tickets at either the box office or agencies is retained.

Time appears ripe for the return of the Frolic. On its former scale there wouldn't be any doubt as to its acceptance, for New York has known nothing like the old Frolic before or since.

Ziggy will have to parade his six display girls more often or have more of 'em, and the show needs augmenting as it ran opening night. As a matter of fact, if Eddie Cantor hadn't started to call on people from the tables the show would have been short and quick.

Including the unprogramed specialties of Fanny Brice, Jim Barton, Moran and Mack and Odette Myrtil, the floor end only ran 51 minutes. These impromptu bits evidently had their genesis in a preshow phone call, for Miss Brice seemed to have her piano music for "Rose of Washington Square"; there certainly wasn't any doubt about the kazoo Moran pulled out of his pocket, and Barton slipped into a wall table from a chorus exit, to later do his Irishman-mad dog drunk and sing a song.

Cantor, acting as master of ceremonies, was all over the floor, getting in his top line early when introducing Helen Morgan as the young lady who would do her famous sketch, "Fannie on the Piano." Miss Morgan began the specialties, doing two songs preceded by a few words from the Mayor, who stated: "I left here nine years ago with a rain check." Others whom Cantor called upon to take a bow from their tables were George Gershwin and Peggy Joyce.

Show started with the bringing back of the Roof's famed balloon number, the front table boys and girls touching off the explosions via cigarets and cigars, with the heavy number given to Paul Gregory to lead and called "Reminiscing." This served to introduce elderly wardrobe women supposedly from the chorus of former operettas as the melody from each past musical was played. Women paraded across the floor once and then came back in representative costume flanked by the modern show girls dressed to represent past and present Ziegfeld hits. Good-looking contrast number heavily costumed, interesting and well sung by Gregory. Dance number, other than the balloon instance, is direct from the downstairs "Whoopee."

Cantor limited himself to the title song from this show and 12 boys paraded out to hand the mediums their sombreros for the climax routine. Women representing the old extravaganza favorites are Emma Ferdinandus, Nora Toomey, Mary Graham, Mary Bennett, Phoebe Keller and Margaret McKelvy, with one of the nicest sidelights of the night being the younger girls patting their elders on the back as the latter exited through the side entrances after their first appearance.

Ziegfeld is permitting the girls to mix after the show, which won't keep anybody away, and if the performance is spread a little there isn't any reason why the Roof shouldn't get over again if on a smaller scale than it formerly knew.

It doesn't figure as a hangout, along the back and sides, for the strictly theatre mob which early formed a habit of dropping in almost nightly in the old days. But it's not impossible that this will recur. The Roof was and should again be the class night place of the town.

There are plenty who will go for that $6.60 smack. The psychology of this has been and is that the usual purchase of a table a day or two ahead makes the roof table check look much smaller, minus the half-forgotten initial tap.

The current bunch which is running around don't, as a majority, remember the old Roof, but have assuredly heard about it. Those who recall will have a desire to go back again, and if the modern Yvonne Sheltons, Katherine Perrys, Jessie Reeds, and if there's another Lillian Lorraine, aren't presented quite the way they used to be, it still remains the room without a membership list which holds just a little more class than the present joy seekers are accustomed to.

And if anyone tells you that you haven't heard "Annabelle Lee" until Jim Barton sings it, don't argue.

As to dance music there are a few who maintain that Whiteman has lost that 2-4 rhythm band leaders love to touch since he graduated to Carnegie Hall. That goes for Sweeney, the rest of the gate crashers and those who have tasted the fruit and been unable to whistle thereafter. If this sylph-like kneecap exerciser can't grease his 27 men into a rollicking fox trot, then Mischa E'man only came out of Russia with a couple of new steps.

Not being able to dance to Whiteman is just a matter of exchanging patent leather for hob nails—and go roll your logs. It's tough enough to get around the modern night club floor without trying to keep clear of these anti-Whiteman emissaries for whom Seymour Felix couldn't even map the route to Buffalo. And a Whiteman dance floor has never been consistently known to be [illegible] abundant in space that there [illegible] been room for public rehearsals. It's difficult to find a contemporary maestro who claims Jimmy Gillespie's main problem in life can't make 'em dance. This proving nothing except that most of the boys in the racket are smart enough to know and lay off the rap. However, the poison propaganda can very often be traced to their friends and to which the baton wielders at large may like to listen, even though they don't believe it. But it all goes for the petty book, like picking on Arthur Caesar.

They've danced to Whiteman for a long time, and they're still dancing to him in tails and gowns, up-a-flight and spend plenty. Pour Paul! All he's got to look forward to is more $13,000 weeks in doubling.

Sid.

VERSAILLES

New York, Dec. 27.

Probably the most lavishly outfitted room in New York and probably anywhere else, this combination theatre-night club aims for class trade. C. Morton Bellak, operating, previously had the Villa Venice, 14 East 60th street, dine and dance spot, operated on formal lines and drawing the younger smart set.

"Versailles Varieties," current, is a hastily booked vaude show, top-heavy with dancing. There isn't a name on the bill of six acts that is an established night club draw. Most were booked in for from two to four weeks at salaries that will bring the cost over $5,000.

Opening night held capacity, but consensus of opinion of those present, who think they know something about the class supper club racket, can't see how the Versailles can continue to function unless there is some radical change in policy. A vaude bill that would be considered only a rather weak layout in any of the vaudfilm houses around New York is not going to draw the sophisticates east of Fifth avenue to a couvert of $4.40 very long.

The premiere held Carl Randall and Virginia Watson, dance team doubling from "Hello Yourself." Handicapped by lack of co-operation backstage and in the orchestra pit, this neat-appearing team registered the applause hit.

Frances Shelley strummed her mandolin both on the floor and on the stage, scoring mildly with her pop tunes.

Russell Johns, singing pianist, said to have been in England, opened the bill with pop and production numbers that meant little, despite an obviously friendly audience. Johns' act needs considerable building up to impress on this side.

Balance of bill held English acts: Thomson Twins, hoofers; Keating Twins, hoofers, and Rose Marie, prima donna. Eddie Davis' orchestra plays the show and for dancing, providing unusual pleasing jazzapation.

The new room, despite its many refinements, need not cause other class night club operators, with better locations, any series worries with this grade of show. The Versailles needs names to get over, and the supply of that commodity these days is extremely limited.

1,000 at Pavilion Royale

Pavilion Royale, John and Christo's road house on Long Island, held its record New Year's Eve crowd this year's start.

Over 1,000 were in the place.

Radio Fans in Church

San Francisco, Jan. 8.

After having established themselves as local radio favorites, and following a recent single week's incursion into picture house presentation (Loew's Warfield) Hugh Barrett Dobbs (Dobbsie) and William H. (Wee Willie) Hancock, of Radio KPO, made their initial pulpit appearance Sunday night when the former spoke in First Congregational Church (downtown) with Hancock appearing as organist and singer. Dobbs spoke on "Ideals and Purposes of Broadcasting."

RADIO RAMBLES

Radio should take its cue anew from the futility of any type of performer, no matter how imposing his prestige may be, aspiring to click etherially as well as he does on the rostrum before an audience. A personality performer becomes a blank through the microphone, where it is only his voice and whatever audible material he emits that registers.

The case of Eddie Cantor, one of our foremost comedians, illustrated this once again Sunday night. The Majestic Radio Company was the sponsoring corporation which, after a half season of subsidizing The Two Black Crows, decided to go in for stage stars as change of pace from Moran and Mack [illegible]ding- [illegible] fabulously. [illegible] along with Ruth Etting, another "Whoopee"-ite. When it was all said and done it was blah.

Cantor via "mike" did not even lead one to suspect the personality Cantor is before the footlights. With Miss Etting it was a little better, since, after all, with her recording experience, she has a microphonic voice and her songs can always register in the abstract whether or not attended by a physical presence. Cantor, a great comedian for anybody's $6.60, learned about things from this radio experience, no doubt. It was his maiden ether debut.

Superlatives

If that m. c. downtown on the lower east side in the Moonlight Grill ever had the adjective "wonderful" taken away from him he'd be speechless. Someone should make a recording of his ballyhoo spiel on behalf of the ghetto nite club and he'll be astonished at the many times he plugs the Eldridge street address, the superlativeness of the "wonderful" everything about the place. And talk about raw plugging, zowie! He even gave out the minimum check charge, the $1.50 table d'hote scale, etc. Some fair floor show entertainment and the band rounded it out.

One only hung on to see how goshawful a spiel can be. It's by no means an asset when they put it on that thick.

That goes to a measure for the Rainbow Inn on Second avenue and 4th street, another downtown hoofery, which also waxed needlessly superlative about things.

Filman's Past Work

With the hockey season in vogue, Jack Filman again is demonstrating how a puck match should be broadcast. One of the fastest sports, it calls for verbal agility, picturesque command of language and graphic word reporting to faithfully transmit an ether account of a hockey game.

Filman is a past master of this, and for three seasons has enjoyed the affection of the hockey fans who follow the Madison Square Garden tilts through the radio.

Perry Charles on Fights

In the same category of sports announcers such as Filman and Ted Husing on football comes Perry Charles on the WPAP-WHN broadcasts of the St. Nicholas fisticuffs. Charles is of the Loew publicity squad, but is developing into a spieler so well that he'll be able to throw his typewriter and adjectives away any moment now.

N. B. C.'S BIZ FOR '28

During 1928 the National Broadcasting Co. did $7,000,000 gross in the presentation of its radio programs.

Of this, $5,000,000 went for "time" and entertainment, and $2,000,000 for the lease of land wire privileges for the chain hook-ups.

HERE AND THERE

Charles H. Oakley, formerly organist at the Bardavon, Poughkeepsie, now at the Capitol, Danbury, Conn.

Jack Stanley is now m. c. and stage band leader at the Century, Baltimore, succeeding Ted Claire.

Katzman Surprised

Ushered into a new post as general manager of the Brunswick Recording Laboratories, Louis Katzman was tendered a surprise party Jan. 2 in the executive offices under the hostship of Frank S. Horning. The latter, high-geared executive who succeeded William A. Brophy in charge of Brunswick, will devote his talents to the merchandising channels and also go after sound film recordings.

Katzman's appointment as head of the Brunswick labs is a departure in phonograph recording circles, since he is a pioneer recording artist and one of Brunswick's main stellars with his Anglo-Persians and other recording combinations. Katzman is also the head of the radio-famed Whittall Anglo-Persians, Michelin Hour, Forhan's and others.

Jimmy O'Keefe continues as first assistant to Katzman and will not switch over to DeSylva, Brown & Henderson, as rumored. Raymond Foster, William F. Wirges, Jack Kapp and Louis Sebok continue as laboratory executives. Bob Haring joined this week on the arranging end.

The impromptu surprise party to Katzman was for the primary purpose of introducing him to the trade, music publishers, press, etc., since Katzman has been one of those retiring personalities, letting his work speak for himself.

Frank S. Horning, as an emergency measure, took control of the laboratory end this past year although primarily he is a merchandizing expert. Horning, now back in an executive sales post, is creating contacts with the picture producers for the new synchronizing department of Brunswick.

FINED $6,500

Chicago, Jan. 8.

Frankie Masters, m.c. at the B. & K. Tivoli, was fined $6,500 by the Chicago Federation of Musicians for playing a Christmas Fund performance at White City ballroom gratis without permission or knowledge of the union. Affair was sponsored by the Chicago Herald-Examiner.

This is the biggest known fine placed against a single musician here.

Joe Lewis Back

Chicago, Jan. 8.

Joe Lewis opens at the Green Mill tomorrow (Wednesday) night, his first professional appearance in town since he was slugged by gang men over a year ago.

It was when Joe left the old Green Mill for the Rendezvous that the "finger" was put on him. The Mill is now under new management, with Leo Nelson in charge.

3-Floor Club Pinched

Chicago, Jan. 8.

Elsie Cole, former singer-proprietress of the Elsie Cole Night Club, Gold Coast rendezvous, was arrested by federal agents for liquor violations following a raid on the place. The agents reported getting highballs for a buck a throw. The club occupies three floors.

B. B. B. ON FIGHTS

Los Angeles, Jan. 8.

B. B. B., who is m. c. and main entertainer at Coffee Dan's, has been appointed the official radio announcer for the fistic encounters at the Olympic club held every Tuesday evening.

The young man sends over the ether 48 rounds of fighting, which is the weekly program.

ARTHUR HAND'S SPOT

Ernie Holst and his orchestra, last at the Mirador, New York, go to the Colony Club, Palm Beach, Jan. 10. The new class night spot opens under the management of Arthur C. Hand, former orchestra leader.

Murray Smith, singing-pianist, now at the Embassy Club, New York, also shifts to the Colony for the winter season.

Dr. Mauro-Cottone Broke

Dr. Melchiore Mauro-Cottone, Roxy theatre organist, 121 Madison avenue, states he is broke in a voluntary bankruptcy petition.

He does not specify the amount of his assets or liabilities.

Lou Gold at Castillian

Lou Gold and his orchestra are now the music fixture at the Castillian Gardens on the Pelham road in the Bronx.

Castillian, Road House, Closes—$70,000 Loser

Jack Goldman pulled down the blinds Saturday night on Castillian Gardens on the Pelham road, Bronx, tossed off a sigh as he thought of the $70,000 to the bad the road house meant, and resolved not to reopen before March.

It's the first time Castillian has been closed since opened by the three Goldman brothers, Jack, Al and Chick, about four years ago.

Following the road house raids New Year's Eve by federal men, business dropped off up the road as though shot to pieces. Saturday night at 11 when that evening is the winter's life saver for the all-year-round road houses, the Castillian had seven tables occupied. Its competitors near by held less.

Feeling it useless to go against current conditions, Goldman decided to call it a season. His place was not touched in the federal raids nor was the Pelham Heath Inn opposite (Geiger). Both were searched for booze, with none found.

Rough on Woodmansten

Hunter Island Inn got a liquor pinch the festive night, and Arthur McLean, its owner, was among those booked.

At Woodmansten Inn, another Geiger place, the rap was terrific. About 800 reservations had been sold at $12.50 each. The revenue men arrived in a large bus around nine. Stationing themselves in and outside, the people already in were ordered out and new arrivals informed not to go in.

Geiger attempted to salvage some of the guests by shunting them over to Pelham Heath, but only landed around 200.

The Woodmansten pinch seemed to be a tip off. The agents went directly to the barn barroom adjoining the Inn, locating the cache immediately. They also invaded Frank Libuse's living apartment upstairs in the Inn, making a liquor seizure, but later deciding that Libuse's apartment was his home, returned the booze to him.

Castillian Royal was petitioned into involuntary bankruptcy this week. Liabilities gross $59,597; no assets.

Brunswick's Sound Record

Brunswick is going in for sound film recording. Frank S. Horning has that in charge in addition to his general sales supervision of Brunswick. Columbia is now "canning" for M-G-M and Victor is doing the bulk of the Western Electric's licensees' recordings. This does not include Vitaphone, which records independently, and Fox-Movietone, which employs the film sound track principle.

Gennett records is the only independent sound film serviving organization under the Hanaphone recording system. Gennett places its facilities at the indie producers' disposal on a cost-plus basis. Carl Fenton is in charge for Gennett's recordings.

Whalen's Raids

Despite the spectacular style of New York's newly appointed Police Commissioner, Grover Whalen's, raids on the speak-easies, none of the important spots were touched. The cops picked on the hideaway oases in the Bronx, east side and other sectors, keeping clear of the midtown liquid dispensaries.

One of the enforcement squad's victims had one of the most ingenious caches for the wet goods which smacked of the Salvins' old system of piping it through the sink taps, and the clever piping system used by the old El Fey on 45th before that. This particular spot had it come through a chimney flue and controllable only by an electric circuit switch, operated from the main switchboard, and known only to one or two of the most trusted employes.

Jack Kennedy's, on 45th street, was twice visited.

A.S.C.A.P. SUES SUSSKIND

Harry J. Susskind's Club Mirador is alleged to be playing copyrighted music for profit without paying a royalty to the American Society of Composers, Authors and Publishers.

Suit has been started for minimum damages of $250 against Susskind's club, the specific song infringement being that of "Falling in Love," Harms, Inc., copyright.

Opening of Feist's New Prof. Dept. Quarters Becomes Event for Radio

The new professional studios of Leo Feist's will be formally opened this afternoon (Wednesday) in the new building at Broadway and 49th street with elaborate ceremonies, including the presence of Mayor James J. Walker, the performance of Paul Whiteman and his entire orchestra and broadcasting festivities via WMCA between 2 and 4. Whiteman will play the national anthem and "Smokey Mokes," the firm's founder's first song hit when he started Feist's 30 years ago.

The Feist headquarters remain at 235 West 40th street, in the Feist Building.

A new wrinkle in ultra fastidiousness in music publishing circles will be the distinctive color schemes in each of the 14 rehearsal studios. New Behning upright pianos and five Sohmer baby grands have been installed by Phil Kornheiser, the professional manager.

A private elevator exclusively for Feist visitors will be in constant operation. The lift idea, in addition to the necessity for increased floor space, figured importantly in the decision to move the Feist professional offices from 711 7th avenue, where the firm occupied an upper floor.

Wife Too Lazy to Play Piano, Says Gail Fitch

Des Moines, Jan. 8.

Gail Fitch, son of Iowa's shampoo manufacturing millionaire, and well known orchestra leader in the middle west, has again been haled into court by his divorced wife, who states that Fitch has failed to follow out the court's order to care for their four-year-old daughter.

Following notorious litigation a divorce was awarded Mrs. Fitch here last March, together with $5,000 alimony and $150 a month. This decision was appealed, however, and is still pending in the Iowa Supreme Court.

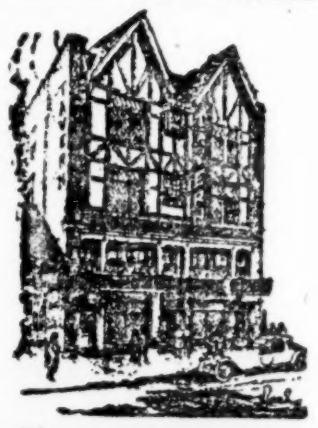
Mrs. Fitch met the defendant when she became piano player for his orchestra, and Fitch claims she is capable of earning from fifty to one hundred dollars a week by her piano playing ability, if she were "not too lazy to work."

Croonaders Dissolve

The Croonaders have split.

Two of the versatile quartet married wealthy women in Hollywood during their recent cafe engagement at Arbuckle's Plantation in Culver City.

Henry R. Cohen, pianist of the Croonaders and famed for his "Canadian Capers" composition, has retired to go into business with his brother.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

U Asking $5,000 Advance On "Boat's" Theme Song

Los Angeles, Jan. 8.

Robert Welch, general manager of Universal, is shopping before disposing of the publisher rights to the theme song of "Show Boat," written by Joseph Cherniavsky. Song was entered in a contest and picked from about 40 others.

Welch figures U should get a $5,000 advance in royalties on the number. He also wants six cents a copy royalty for U and the writer of the song, besides 50 per cent of the mechanical rights.

The $5,000 seems to be the stumbling block so far as the publishers are concerned.

Aaronson's Suits Settled

Irving Aaronson's two suits against E. Ray Goetz and Charles Frohman, Inc., on two different grounds for services rendered have been settled out of court. Aaronson claimed several hundred dollars for orchestrations supplied the "Paris" show, which Goetz-Frohman are sponsoring, with Irene Bordoni starred.

The other suit was for salaries for the band which musically supported Miss Bordoni for her two Victor recordings of the "Paris" hit music. Goetz promised to pay, but defaulted, although the comedienne (Mrs. Goetz in private life) held with Aaronson that her husband and the Frohman office were responsible for the indebtedness.

Aaronson and his Commanders are featured with Miss Bordoni in "Paris."

M-G-M-Robbins Completed

The Metro-Robbins music deal was formally signed, sealed and delivered Saturday, making M-G-M a 50-50 music publishing partner with Jack Robbins in the latter's Robbins Music Corp. Robbins goes to Hollywood next week to confer with Irving Thalberg on behalf of the picture theme songs.

Under the terms of the deal David Bernstein, treasurer of Loew-Metro, becomes president of the Robbins Music Corp. Robbins is vice-president, general manager and chairman of the board of directors. Metro will appoint its own treasurer and Robbins as secretary. The Metro-Robbins alliance is on a 50-50 basis and does not give the picture company a 51 per cent. control as originally planned.

Waterson Sells Stores

Buffalo, Jan. 8.

Murray Whiteman, formerly local manager of Waterson, Berlin & Snyder's song shop at 584 Main street, is now its sole owner, having taken it over from Henry Waterson, for whom he managed the store for 15 years. It is now known as the Whiteman Song Shop, Inc.

Waterson has disposed of several of the other Ted Snyder song shops, formerly a sizable retail chain of novelty stores.

Broones for Talker Stuff

Los Angeles, Jan. 8.

Martin Broones has been signed to write special songs and material for three months for Metro-Goldwyn-Mayer.

Velazco at Roxy

Emil Velazco becomes presentation organist at the Roxy, New York, starting this month.

He was one of the original three Kimball console artists, later devoting himself to his school and broadcasting. He is also a Columbia recording artist exclusively.

A Little Bit of France, Just Off Broadway
PIROLLE RESTAURANT
145 West 45th St., New York
French Food Served as in a Parisian Cafe
A la Carte All Day—Our Own Cake and Pastry
Table d'hote dinner $1.25 (5 to 9 p. m.) and Sunday all day

Not $1, Says Mose

Did you ever see Mose Gumble burn?

He burns like this:

"Hey, you soandso, Ha, Ha, Ha. Listen you soandso, if you ever print again, Ha, Ha, Ha.

"Well, that's all right too, but listen, you soandso, Ha, Ha, Ha."

It developed after 10 soandsos and 30 Hahahas that what Mose wanted to swear over the phone was that no one has $1 invested in Donaldson, Douglas and Gumble excepting Walter Donaldson, Walter Douglas and Mose Gumble.

Mose mentioned Gumble twice to avoid another error.

Disk Reviews

By Abel

Morton Downey

This nite club fav tenors a couple of sentimental ditties, "How About Me?" and "I'm Sorry, Sally" in sympathetic manner. Downey's high registers take well on the wax and the disk should click with the sob song fans. Victor No. 21806.

Duke Ellington

This hotsy jazz purveyor from the Cotton Club, Harlem black-and-tan, has made [illegible] Dorothy Knapp on two Victor race [illegible] Errol 28007-8. They are "I Must Have That Man" and "Bandanna Babies," and "I Can't Give You Anything But Love" coupled with "Diga Diga Do." They are snappy fox-trots and will be relished by the white trade just as well.

Verne Buck

Buck is a West Coast maestro and new to Columbia disks. His versions of "My Suppressed Desire" and "What a Girl" are hot and snappy. Both are fox-trots, the former hooked up with "Gang War" as a thematic.

Roger Wolfe Kahn

The hits from "This Year of Grace" are coupled by Roger Kahn on Victor No. 21801. The "Room With a View" ditty and "Dance Little Lady" make for sprightly yet distinctive fox-trots. Some intricate brass work punctuates the orchestrations.

Jean Goldkette

The crack Goldkette dance organization has a pair of snappy fox-trots to offer in "My Blackbirds are Bluebirds Now" and "Don't Be Like That." Goldkette's orchestral motifs are ever distinguished and yet withal rhythmic and danceable. Victor No. 21805.

Frankie Trumbauer

Heading his own orchestra as Okeh recording dance purveyors, Trumbauer who is of the Whiteman organization gives out some snappy dansapation with "Take Your Tomorrow" and "Love Affairs."

While Whiteman is exclusively Columbia, Trumbauer as an Okeh artist is linked to Columbia, since both companies are now allied although operating independently.

Joe Davis

Davis is a songwriter-music publisher-singer, the head of the Triangle Music Co., but also known to the radio fans as "The Melody Man." With "If You Would Say I Love You" and "I'm Sorry Sally," Davis does brightly, handling the pops in great style. Okeh No. 41148.

Dr. Eugene Ormandy

This violin soloist is of the Capitol theatre family. Handling two familiar classics, "Humoresque" and "Souvenir," Dr. Ormandy does them in the popular manner, so arranged for greatest mass appeal. His wife accompanies him on the harp. Okeh No. 41147.

Benson Orchestra

"Mia Bella Rosa" and "Sally of My Dreams," theme song, are the melodic fox-trot interpretations by the Benson All-Star Orchestra of which Edgar A. Benson is the head.

Benson has been out of the limelight for a long spell. At one time he was an important band booker in Chi and a Victor artist. He seems to be staging a comeback. His Columbia disk work is creditable.

The $15,000 Victor Record

Before Victor No. 36000 was pressed, it represented a $15,000 outlay for the two prize awards of $10,000 and $5,000 to Thomas Griselle and Rube Bloom for their "Two American Sketches" and "Song of the Bayou," respectively, which annexed first and second award in Victor's prize-winning competition for original orchestra works by American composers. Nat Shilkret, with a hand-picked concert ensemble, has recorded these jazz numbers in as brilliant and impressive a manner as the significance of the compositions warrant. It's a $1.25 12-inch disk and should appeal generally.

Boyd Senter

This jazzologist gets plenty torrid with "Prickly Heat" and "Original Chinese Blues," doing the first as a jazz clarinet solo and the other with his Senterpedes, a dance combination. Senter is a picture house standard. Okeh No. 41163.

Sigmund Krumgold

"Me and the Man in the Moon" and "Sweethearts on Parade" are the organist's offerings. Krumgold formerly one of the Paramount theatre's console artists, uses the Hammerstein theatre organ for his re-[illegible]gs on Okeh No. 41166. Vocal sat[illegible] choruses punctuate both organ solos.

Waring's Pennsylvanians

Mellow melody fox-trots are the Warings' assignment on Victor No. 21810. In "I Can't Make Her Happy" and "The Song I Love," the crack collegiate dansapators display some particularly fetching reed and trumpet nuances.

Ben Bernie

A couple of snappy disks, all fox-trots, are on Brunswick Nos. 4142 and 4132, the former coupling with "Whoopee" song outstanders, "Makin' Whoopee" and "I'm Bring a Red Red Rose." The other disk is a pop duo featuring "She's Funny That Way." Scrappy Lambert vocalizes in all.

Inside Stuff—Music

Ernie Ball's "Mother Machree" Dies

After talking to her that very morning, Julius P. Witmark was apprised later in the day on Jan. 2 that Mrs. Nannie Ball, mother of the late Ernest R. Ball, had died at the dinner table from a heart attack at the age of 71. Earlier in the day, at the Ball home in Beechurst, L. I., the music publisher had seen the aged mother of the late composer whom he visited thrice a week.

Nannie Ball was the "Mother Machree" of the immortal Ball-Olcott ballad. She will be buried in Cleveland alongside of her famous son.

Rival Ballroom Mgrs. Okay Shribman

An extraordinary gesture of approbation was the surprise testimonial dinner at the Hotel Elks, Boston, recently to Charles Shribman, New England dance promoter and personal manager for Mal Hallett. The other N. E. ballroom managers thought Shribman sufficiently of a regular to give him the testimonial and a $1,000 diamond ring as a material tribute, but had to use a Variety reporter's name on a prop wire to lure him to the scene of festivities. Shribman otherwise is one of those terribly timid guys. It was at this dinner that the ballroom promoter made his maiden speech, obliged to acknowledge the honor.

About 70 rival New England ballroom managers participated.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Now featured with
Irene Bordoni's "Paris"
MUSIC BOX, NEW YORK
Nightly After Theatre
CLUB RICHMAN

JACK DUNN
AND HIS
ORCHESTRA
CINDERELLA ROOF,
LOS ANGELES, CAL.

TOM GERUNOVICH
and His
ROOF GARDEN ORCHESTRA
Exclusive Brunswick Artists
ROOF GARDEN CAFE
Broadway and Kearney Sts.
San Francisco

MAL HALLETT
AND HIS ORCHESTRA
Now at the Million Dollar
ARCADIA BALLROOM
New York City

GEORGE LIPSCHULTZ
Columbia Recording Artist
Conducting
SIR FRANCIS DRAKE HOTEL
Concert Orchestra
SAN FRANCISCO

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
This Week (Jan. 6)
Keith's Palace, New York City
Office: 20 West 43d Street
New York City

PHIL PHILLIPS
AND HIS
ORCHESTRA
TOURING PANTAGES CIRCUIT

PAUL WHITEMAN
And His Greater Orchestra
Final Week
ZIEGFELD MIDNITE FROLIC
Personal Direction,
JAMES F. GILLESPIE

FROM DETROIT
JEAN GOLDKETTE
Orchestras
VICTOR RECORDS
Office: 812 Book Tower
DETROIT

DICK GASPARRE
and His
ORCHESTRA
HOTEL PLAZA, New York City
Personal Rep.: H. SCOTT PATON
Permanent Address:
48 W. 50th St., N. Y. C. Circle 10307

VINCENT LOPEZ
and His ORCHESTRA
ST. REGIS HOTEL
New York City

JELLY ROLL MORTON
and His Red Hot Peppers
Victor Recording Artists
The Originator of Jazz and Stomps
41st Week, Rose Danceland
Communicate for Open Time
Management M. C. A.
Permanent Address: Variety, New York

PARISIAN RED HEADS
America's Greatest Girl Band
Week Jan. 6—Keith's 81st St., New York
Permanent Address
28 West North St., Indianapolis, Ind.

WILL PRIOR
And His Concert Orchestra
at
United Artists Theatre
Los Angeles

B. A. ROLFE
Radio's Premier Conductor
STATION WEAF
Lucky Strike Dance Orchestra
Palais D'Or Restaurant Orchestra
EDISON RECORDS

HELLO, WORLD!
AL PAYNE
and His
LONDON ORCHESTRA
Greets You from
The Chateau, Rochester, N. Y.
See PAUL SPECHT, 1585 Broadway

As the Newly Appointed

General Manager
Of The
Brunswick Recording Laboratories

I Am Proud to Avail Myself of This Opportunity to

Publicly Acknowledge My Appreciation

To My Many Friends in the Music Business for Their Many Kindnesses

TO

Mr. FRANK S. HORNING

General Sales Executive of the Brunswick Company

I Am Particularly Indebted for His Innumerable Courtesies

TO

My Associates

MR. JAMES O'KEEFE
MR. LOUIS SEBOK

And Our Assistants

MR. ROLAND FOSTER
MR. WILLIAM F. WIRGES

I wish to publicly express my hopes for a continued business relationship of the same calibre of mutuality and cordiality as has obtained in the past.

TO

The Music Publishers, Authors and Composers

I assure them anew that, with the beginning of 1929, the same spirit of co-operation and enthusiasm will continue as has obtained in the past in all dealings with the Brunswick Recording Laboratories.

Sincerely and Appreciatively

LOUIS KATZMAN

Obituary

JOSEPH M. FINN

Joseph M. Finn, 57, former vice-president of the Orpheum Circuit and one of the founders of Albert Pick & Co., died Dec. 31 at his home in Chicago after an illness lasting several months. He is survived by his widow, Mattie Regensburg Finn, two sons and a daughter, all non-professionals.

While an official of Albert Pick & Co., Finn became associated with Marcus Heiman, then treasurer of the Garrick theatre in Chicago in the theatre operating company of Finn & Heiman with Finn financing. The firm started with three houses—in Madison, Wis.; Springfield, Ill., and Champaign—and eventually built up a chain of 13 vaudeville theatres in Illinois, Wisconsin, Iowa and Indiana.

Later Martin Beck formed a consolidation of all Orpheum Circuit houses and included the Finn & Heiman circuit. Mr. Finn became a vice-president of the newly formed Orpheum Circuit and retained that position until Orpheum was merged with the Keith-Albee. He retired then from show business, and also sold his interest in Pick & Co. He was inactive in business for a year before his death.

Among Mr. Finn's holdings is considerable realty in the Loop. Funeral was Jan. 3, with services at Temple Emanuel and interment at Rosehill cemetery.

NORMAN ST. CLAIR HALES

Norman St. Clair Hales, 42, actor, was accidently killed New Year's Eve in New York when he fell down the pole-hole in the quarters of fire engine Co. 23, where he was visiting friends.

For a time there was some suspicion covering his death, but an investigation resulted in the finding of accidental death. Actors' Fund made arrangements to bury Hales in Kensico Cemetery when a cablegram from New Zealand sent by his brother, Oreen Hales, requested the remains be cremated at his expense. This wish was carried out. Another brother, Ethelbert Hales, husband of Mollie Pearson, actress, believed to be somewhere abroad, also survives.

Hales was a member of Equity and had been married to Ruby Trelease, actress, who died last summer. He was a graduate of the University of Pennsylvania, where he starred in productions of the Mask and Wig Club. He originally studied for dentistry and was athletic.

Hales' most recent engagements were with Jane Cowl in "Jealous Moon," "The Grey Fox," and the Coburns. He was one of the Coburns' "Falstaff" cast at the time of his death.

MARC McDERMOTT

Marc McDermott, 48, actor, died Jan. 5, following a gall bladder operation at the Windsor Hospital, Glendale, Cal. Stricken a year ago in Chicago by intestinal influenza he was forced to return to Hollywood. Later while working on "The Whip" he suffered an attack of ptomaine poisoning. Gall bladder poisoning developed and for three months he was in a comatose state. He had been in the hospital two weeks prior to his death.

McDermott began his screen work in 1910 with the Edison Co., New York. In 1915 he went to Hollywood and then on a tour around the world, still making pictures for Edison. On his return he settled permanently in Hollywood, working as a contract player for Metro-Goldwyn-Mayer, Vitagraph, Universal and First National.

McDermott, a native of England, came to the States when 20 years old. He appeared with Mrs. Patrick Campbell and Richard Mansfield in stage productions of Charles Frohman. He was married to an actress from whom he was divorced eight years ago.

His mother and a sister, both in Hollywood, survive.

G. L. (TEX) RICKARD

George L. (Tex) Rickard, 57, well known sports promoter, died Jan. 6 in the Allison Hospital, Miami Beach, Fla., following an operation for gangrenous appendicitis. Remains were brought to New York for interment in Woodlawn cemetery today (Wednesday). He is survived by his widow, Maxine Hodges, actress, and baby daughter, Maxine. Rickard's first wife died in 1925.

Rickard's career was vivid and picturesque. Newspapers of the country, especially in New York, gave him not only first page prominence but devoted full pages to his popularity and activity.

It was Rickard who made possible the "million dollar gate," and his matchmaking built the new Madison Square Garden. Rickard was president of the Madison Square Garden Corp., and had just opened a greyhound racetrack at Miami Beach, Fla.

GEORGE CARROLL JOHNSTON

George Carroll Johnston, 36, former theatre manager and brother of John LeRoy Johnston, publicity director for Edwin Carewe, died in the Hollywood Hospital, Cal., Dec. 30, from embolism following an operation for acute appendicitis.

For 17 years Johnston had been connected with amusements. His last affiliation was as manager of Miles Oriental theatre, Detroit, which he resigned to come west. Also he had been one of the announcers on WJR, Detroit. Prior to that he had been salesman and exploitation man for P.D.C. in the same city and was for three years with Finkelstein and Ruben.

He was for 26 months overseas as an aerial photographer during the war and the American Legion conducted the funeral.

Mr. Johnston is survived by his widow, Kathleen Carroll, former English prima donna.

HENRY A. JONES

Henry Arthur Jones, 77, famous English dramatist, died in London Jan. 7. Death followed a third operation for kidney trouble. Jones had been in ill health for years.

He started his writing fame with the one act "It's Only Around the Corner" when 27. Then followed a series of plays including the well-known "Silver King." Among some of his prominent plays were "A Clerical Error," "Saints and Sinners," "The Liars," "The Middleman," "Breaking a Butterfly," "Judah," "The Dancing Girl," "The Masqueraders," "The Case of Rebellious Susan," "The Bauble Shop," "Mary Goes First," "The Hypocrites."

Many of John Drew's notable successes were authored by Jones.

de Grasse, Margaret E.

At Beechurst, N. Y., on December 27, 1928, beloved mother of Nellie, Lillian, Margie and Betty de Grasse.

JOHN A. LARKIN

John Augustin Larkin, 57, actor, in former years identified with both stock and legit productions, was found dead Jan. 7 in the porter's room of the Christopher Street subway station, New York. An ambulance surgeon declared death had been due to natural causes.

For two years Larkin was with Joseph Santley's "Rags to Riches," with Harrigan and Hart's "Old Lavender," and other shows. His last stage work is believed to have been with the Marlowe Stock, Chicago, and not with Julia Marlowe as reported in the dailies. Larkin also worked with a side show at Coney Island.

Larkin is survived by his parents living in Chicago.

LOUISE WILLIS

Louise Willis, 49, former character actress and widow of Phil S. Greiner, original "Peck's Bad Boy," died Jan. 2 at her home in Chicago. Services were held at Bentley's Chapel and burial was at Rosehill cemetery Jan. 4.

Mrs. Willis is survived by a daughter, Mrs. J. B. Allen, formerly a performer under the name of Lila Willis; a son, Charles, now in tabloids, and a granddaughter. She had been operating a rooming house in Chicago for several years. Previously she was a character actress in both legit and pictures.

CHARLES ALLMAN

Charles Allman, 50, vaudevillian, was found dead of heart disease at the Bradley hotel, Chicago, Jan. 5. He was a member of the team of Kearney and Allman, which was playing a last half date at the American, Chicago, when he died.

Allman failed to arrive at the theatre and the hotel management broke into his room to find him dead in bed.

In show business for over 30 years, Allman was half of Smith and Allman. James Allman, a brother, is at present working with Jimmy Smith in the East. His mother and a sister, Oklahoma City, also survive. Allman was married, but separated from his wife. Body was brought to New York for burial.

ARTHUR FRESNEDO

Arthur Fresnedo, 37, studio comptroller for First National Pictures, died from a heart attack at his home, Beverly Hills, Cal., Dec. 27.

Fresnedo had been in the picture business about 15 years. He was auditor at the Universal previous to joining First National four years ago. He is survived by his widow, a son and a brother, Jimmie Raymond, music publisher.

JACK HAYES

Jack Hayes, actor, died Dec. 26 in Newark, N. J. Hayes had been on the stage over 30 years, his last engagement being with 'Lasses White's minstrels.

Hayes, at one time, was with George Cohan shows and later was engaged in minstrels as a dancing master.

He is survived by a sister, Mary E. Fenton, who arranged interment in the family plot, Malden, Mass.

LEONARD BOUFORD

Leonard Bouford, for five years actor and assistant director, Maylon players stock, Spokane, Wash., died Jan. 1 in Seattle of intestinal trouble.

Bouford was with the Toby-Leitch dramatic stock, Seattle, at the time of his death.

ALICE LEWIS

Alice (Babe) Lewis, 56, actress, in private life Mrs. Russell Hoff, died Jan. 1 in San Francisco.

For years she played lead in "Little Lord Fauntleroy," both in this country and abroad. She retired four years ago.

THELMA HOWARD

Thelma Howard (Hanley and Howard) died Dec. 31 at her home in Toledo, O., after a long illness.

She is survived by her husband, Mack Hanley.

Herman Rosenbach, 29, died of influenza Dec. 30 in Boston, where he was conducting with "Rain or Shine." Rosenbach was ill for two days before calling a doctor, who forbade him leaving bed. The musician thought he should conduct both performances on Saturday, but he collapsed in the pit during the evening performance and expired the following night.

Elizabeth H. Dockerill, 21, assistant director Hart House Players, University of Toronto, died in Toronto of influenza last week. Mary Benough, president Dickens Players, and aunt of Benny Benough, N. Y. Yankees' catcher, also died in same city.

Arne Arnesen, orchestra leader and violinist, Victor recording artist, died recently in Brooklyn. Arnesen directed the Grand Central theatre orchestra, St. Louis, many years.

Lenore Sherwood, singer, died in La Jolla, Calif, Dec. 30. Mrs. Sherwood sang in several New York productions.

Thomas B. Bryan, musical director, for many years associated with Dave Marion, died Jan. 4 in New York of cancer. Mr. Bryan for the past several years was associated with Samuel Danks in the music arranging department of Feist's.

The wife of Jimmy Fero, former music man and now a cafe operator, died Dec. 31 of cancer after a lingering illness of 13 months.

The father of Eddie Strauss (Keith's) died Jan. 3 in Valley Stream, L. I.

Adelaide Kalkman, 70, grand opera soprano, died in St. Louis Jan. 3.

The father of Steve Mulroy (Mulroy, McNeece and Ridge) was killed by a street car in Cincinnati Jan. 7.

Mrs. James F. Shannon, pianist for Jacob Mahler Dancing School, St. Louis, was killed in an auto collision Jan. 1.

Wife of Clare Ashley, at the box office of Jolson's, New York, died last week. Interment in Rensselaer, N. Y.

Mrs. Nellie Johnson, 42, mother of Ruth Edell, dramatic actress, died Jan. 5 in Roosevelt hospital, New York, from pneumonia. Daughter had been in stock in Fall River, Mass.

Deaths Abroad

Georges Comte, 58, director of the Casino Montparnasse (cafe chantants), Paris.

RITZY

(Continued from page 55)

camera has been uncovered by Robert Schable. Two years ago Schable, while waiting a chance to break into films, secured a position as personal business manager for George Fitzmaurice at First National. The director recently needed a man to play a route. He tested his b. m. for photograph and voice, and Schable got the part."

Schable has been on the stage for many years, and for the past 12 has been acting in pictures. During 10 years he has played parts in films directed by Fitzmaurice, and has also served as assistant director to that individual, who was divorced by Ouida Berge and married to Dina Kane, sister of Lois Wilson.

"A place in front of the camera" is nothing new to Schable! Years ago he was divorced by Wilda Bennett, who later divorced "Peggy" de Albreu, her dancing partner. Prior to Wilda's second marriage, she was sued by Mrs. Katherine Frey for alienation of the affections of Charles Frey, and the wife was awarded a judgment of $37,500. Frey, after attentive to Texas Guinan, was barred from that personage's cabaret.

Society's Social Circus

Mr. and Mrs. William May Wright, of the Social Register, gave their annual "Circus Party" Saturday night, and again society and the stage mingled. Held in the main dining room of the Sherry-Netherland, as the new residence of the Wrights is still under construction, it was a costume affair. The "big top" was designed by Cleon Throckmorton, with posters by Eleanor Schorer. There was a side show in the grill room and an oyster bar, spaghetti counter, ice cream and hot dog stands, shooting gallery, slot machines and a fortune telling booth. Professional entertainers included Ferguson and Wagner, tango dancers; Harry Leipzig, magician and trick bicycle riders, and a pony and dog circus.

Guests of honor were Arthur Honegger, French composer, and his wife, Mme. Andree Vorabourg, concert singer, with whom Mrs. Wright will soon journey to California for a concert tour, as she sings professionally as Mme. Cobina Wright.

The guests included Mr. and Mrs. Ben Ali Haggin, Mr. and Mrs. Arthur Bodansky, Mrs. Dorothy Caruso, Mrs. Somerset Maugham, Alla Nazimova, Ruth Draper, Jane Cowl, Ethel Barrymore, Ina Claire, Beatrice Lillie, Lucretia Bori, George Gershwin, Noel Coward, Paul Reimers, Arnold Genthe, the photographer, Charles Schwartz, who owns a racing stable; William Rhinelander Stewart, Jr., Schuyler L. Parsons, Prince Dmitri, Prince Serge Obolensky and the Grand Duke Michael of Russia.

Also Mr. and Mrs. John Baragwanath (Neysa McMein, the illustrator), Mr. and Mrs. Jay Gould, Mr. and Mrs. George Gould, Mr. and Mrs. Cornelius Vanderbilt, Mrs. Graham Fair Vanderbilt, Mrs. Reginald V. Vanderbilt, Prince and Princess Francesco Rospigliosi, Count and Countess Mercati, Marchese and Marchesa de Casa Maury, Count and Countess de Foreeville 2nd, and the Duchess de Sermoneta.

BILLS NEXT WEEK

(Continued from page 51)

Cabarets

NEW YORK

Casanova Club
Helen Kane
McCarthy Sis
Olive McClure
Morton Downey
J'n Carten-Waddell
Jerry Friedman Or

Chateau Madrid
Dan Healy
Lillian Gordon
Art Brown
Vaughn & Vestoff
Alice Boulden

Club Barney
Walter O'Keefe
Hale Byers Orch

Club Lido
Beatrice Lillie
Moss & Fontana

Club Monterey
Al Davis' Rev
Sammy Kahn Orch

Hotel Ambassador
Yach Club Boys
Van Der Zanden Or

Little Club
Phil Baker
A'x'nd'r & Sw'ns'n
Hortense Ragland
Joanne Claire
Jan Garber Or

Mirador
Roy Mack Rev
J & M Jennings
Bee Jackson
Evelyn Martin
Marguerite Howard
Arthur Gordoni
Harold Leonard Or

New Frivolity
N T G Rev
Hotsy Totsy
Tom Timothy Bd

Oakland's Terrace
Will Oakland
Landau's Bd

Park Central Hotel
Cliff O'Rourke
The Caritons
Ruth Williams
Ben Pollack Orch

Beth Miller
Jerry Osborne
Olive Vernell
Patti Marshall
Peggy Bolton
Hal Sidare
Johnny Dale
June Clark Orch

Club Richman
Harry Richman
Frances Williams
Aaronson's C'm'd'rs

Everglades
Eddie Prinz Rev
Helen La Venne
Bud & Ellnore Cole
Madeline White
Fawn Gray
Jack La Frack
LaNevue Lambert
Martle Martelle
N T G Rev

Parody
Jim Carr Bd
Joe Lewis
Pearl Eaton
Vee Carroll
Hanley Sis
Don & Jerie
June Dobbins
Kiddie Young

Phillip Morris
(Brooklyn)
Al Shun
Jack Abel
Simon Braginsky
Joe Katz
Larry Moll Orch

Rendezvous
Roy Mack Rev
Cl'yt'n J'ks'n & D
J Durante's Orch

Swance Club
Joe Ward
Evelyn Nesbitt

Varsailles Varieties
Rand'l & Watson
Tomson 2
Keating 2
Frances Shelley
Rose Marie
Russell Johns

CHICAGO

Alabam
Bernie Adler
Clarice Harris
Cecilita
Ollie Bugee
Kitty Cohan
Lilialuhi 3
Dottie Dale
Willie Tyler Bd

Beau Monde
Earl Rickard
Julia Gerity
Agnes Gilroy
Danny Edwards
Spike Hamilton Bd

Blackhawk
Coon-Sanders Bd

College Inn
Ben Blue
Ray Miller Bd
Blew Blowers

Golden Pumpkin
Myrtle Lansing
Harry Dallas
Fay Bros
Shadkovna
Keith's Girls
Thelma Terry Bd

Granada
Guy Lombardo Bd

Green Mill
Roy Sedley
Suzanne France
De Carlos & Louise
Gray & White
Sol Wagner Bd

Oriental Davis
Will Higgie
Dempsey & L'veaux
Elizabeth O'Donnell
Flo Knight
Dorothy Dee
Inez Gamble

Palmer House
Ralph Williams Bd

Royale
Eddie Cox
Nellie Nelson
Madelon McKenzie
Gypsy Lenore
Ethel Boyer
Roy Sedley
12 Boila G
Don Morgan Bd

Terrace Garden
Bobby Jackson
Leatrice Wood
Knox & Baker
Carolyn La Ruez
Art Kassel Bd

Turkish Village
Al Gaut
Jack Hamilton
Eileen Tanner
Margie Ryan
Freddie Janis Bd

Vanity Fair
Larry Brundage
Jane McAllister
Charlotte Van Dae
Helen Savage
Jean Antrim
Edna White
Mary Graham
Keith Beecher Bd

WASHINGTON

Astor
E Dougherty Orchc

Carlton
Meyer Davis Orch

Chantecler
Paul Fideiman
Meyer Davis Orch

Club Madrillon
J O'Donnell Orch

L'Enfant
Emile Coleman Or

Pepper Pot
St'kl'd-Bombr'st Or
Max Lowe Ent

Joe Brombrest

Lotus
Irv Boernstein Or

Swanee
McWilliams Orch
Max Lowe Ent

Venus
Pemberton Dancers
C Wright Orch

Wardman Park
Blanche & Elliott
Helen Fables
Max Lowe Ent
Meyer Davis Orch

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BANJOS
JOE ROBERTS
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Jan. 19—Hamilton, Ont.
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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

Punk lineup for draw, outside of Isa Kremer, who will drag a few from across the river. Inside it's very oke, but the flock of empties Sunday mat were dusty testimony that potential customers didn't see anything in the advertising to make 'em come out in the cold.

Miss Kremer is a class concert singer known to quite a few continents. She handles folk songs and ballads, delivering each in native tongue, but dressing them with enough gestures and expressions to let alien Americans in on the idea. The voice is far above what is ordinarily found in vaudeville. A small delegation of Hebes were on hand Sunday mat to get an earful, and if the management didn't advertise in the west side journals it missed a drawing field.

Best received turn on the bill was Crockett's Kentucky Mountaineers, father and five sons, dishing out native American music and song as practiced in the hills. Novelty turn despite others of the type have entered the field ahead of it, and it may easily be featured in vaudefilm houses. The boys are awkward, bashful and sincere in their work—deliberately or naturally—and there's a refreshing lack of professionalism. A gent in white stub vest and other Broadway indications of class is on hand to announce and provide contrast.

Only comedy act of two-a-day standard was Lillian Shaw, who has been doing her stuff probably since before Peggy Joyce started looking at men. She says it's her first appearance here in seven years. Hit strongly in next-to-closing.

Count Berni Vici and his femme symphonic jazz orchestra of 13 pieces opened intermission with one of the most attractively staged and presented girl band acts now playing. His Highness directs like a sparring partner and is quite appealing to women in appearance. One of the girls doubles in hoofing with talent, another taps very slightly and two sing agreeably. Orchestrations are good.

The Briants, two men as furniture movers with one of the boys playing dummy so perfectly as to create an illusion, opened and clicked with the illusion idea plus little comedy acrobatics. Turner Bros., deucing, are acrobats at heart and hoofers by title. About average. Fourth were Lubin, Lowry and Andre, combination of blackface comic, white straight and girl dancer. Classes as an intermediate comedy turn and can get along in all houses.

Ruiz and Bonita, dancers, accompanied by instrumental quartette, closed and were not seen. Lita Grey Chaplin, announced for this week, was replaced by Isa Kremer because of illness. *Bing.*

State-Lake

Trixie Friganza and Al K. Hall divide hit honors on this week's layout, which would be pretty evenly balanced only for an overabundance of hoofing. Some nifty leg spasms, too, but after lamping the Bekefi Dancers the others pale in comparison.

Bekefi, with two femme partners and a boy, showed more footwork in about 12 minutes than the house had seen for months, probably Theodore Bekefi ranks with the best, trick stuff and all, while the blonde is a whirlwind in doing turns. One thing the act needs is a better looking set. Dressed up this turn is a standout.

Next in dancing prowess were the Griffin Twins, No. 3. Two very young boys whose rhythmic movements and graceful postures keep one guessing as to their sex. Act is a classical novelty of artistic dance offerings, executed in style, speed and class.

Miss Friganza, silver haired and looking like a dashing debutante, was plenty of a kick. Smart lines that have popular appeal and easily caught on put her over without trouble. While Trixie still gets away with some pretty fast ones, her manner and delivery disarm and therefore not objectionable. The rest of her "Bag o' Tricks" is, as usual, wardrobe changes, even to the extent of a bathing suit, only half seen but okay anyway.

Hall, next to shut, was a cinch. The veteran's comic buffoonery, hoke and general nonsense were all swallowed in one gulp, and not enough. Hall carries two girls and a straight man with the turn in ship-shape form. Hall's wise cracks hit the bell every time, while his two frails are cute and snappy.

Wheeler and Wheeler, man and woman roller skaters, were openers, with the deuce holding Alma Wall and Jack Deeds, mixed talking team. Miss Wall impresses as a hard boiled, gum snapping goil, while Deeds stands off with a deep sonorous baritone that has quantity but little quality. Knack of delivery is what lacks.

Four Casting Stars on the closing end failed to hold 'em in. Men do ordinary hand-to-hand catches that might be more effective if speeded up.

Myers and Hanford and Bronson and Renee Revue not on the first show Sunday. Biz pretty good around noon, but slow in picking up.

"Prep and Pep" (Fox) featured on the screen. *Loop.*

Sheridan

Back to vaude again. At one time this neighborhood stand was a de luxe picture house with all the frills and ruffles. That was when the Asher Bros. had the house. It has since passed into the receivership hands of the Chicago Title & Trust Co., with Joe Leo of Fox operating.

So far the defunct theatre has shown only liabilities. Whether a vaudfilm policy once more will stimulate business any seems doubtful. Too much competish from the straight sound houses, nearby. Right now it's a split week with Henry Shapiro of the Midwesco circuit booking five acts each half.

What seems to be an effort to maintain the picture house atmosphere was the organ solo by Eddie Fitch, who took considerable time to make his period important. No annunciators to herald the turns on the bill, the names being flashed from a placard in the hands of a page boy on the stage. First were the Royal Sydneys in juggling chatter. Fairly good opener with a lot of props on the set.

Mack and Argo, next, were a mixed talking act using everybody's conversation. Mack's introductory line was that ancient and bromidic wheeze, "you don't have to go to Europe to marry abroad." Laid here. Femme end much better; looks nice and has a sense of humor.

George La Follette, quick change artist and magician, looks like a bet. He's been around for years with similar stuff and his present act is fast and colorful.

Bobby Jackson, next to closing, didn't hit such a rapid stride. Jackson has been m. c.'ing around the picture houses lately, supposedly just ad libbing this date. Anyway his vaude ego is not forte. Does quite a lot of chinning with the audience and winds up with a comedy dance that indicates he should cut the talk and add to the leg stuff.

Pastime Revue, flash dance turn with corking effects and attractive settings, closed. Capable dance team surrounded by a snappy Russian balalaika orchestra gives this act a feature edge good on any bill in the bigger houses.

Picture, "The Masks of the Devil" (MG). *Loop.*

Englewood

Anybody hearing palm music here is either good or an Irish tenor.

Somebody should have wised up Green of Tabor and Green. He and the man was on the make for the bath house girl. At the finish they come on in bathing suits of the sort your anchestors might have been drowned by, and walk off with the laughs on the suits. The man is an easy worker, has appearance, and probably is able to do a good act. He wasn't doing it here.

Catherine Sinclair and Co., girl and two men in a hand-to-hand and tumbling act, closed well. Miss Sinclair is understander, giving the act its nvoelty appeal, and the two boys make very good support.

Feature was "Head of the Family" (Gotham). Weakest part of the 40c program. Main floor almost full by 8 Thursday. *Bing.*

Ilse Marvenga, prima, is breaking in a vaude act on the Association route.

"Rio Rita" goes out of the Illinois Jan. 19 after 15 weeks. "Rosalie" follows.

"Gypsyland," B&K unit produced by Jack Laughlin, will be sent out on the Publix route from this point to the coast and south.

Laughlin's name is known in California through his picture house production activities there.

Matthew Taylor, colored, manager of the Metropolitan, south side movie house, was shot and killed by a lone Negro bandit who staged a holdup in the office of the theatre and escaped with about $2,000. About 500 patrons were in the theatre when the stick-up occurred Sunday night. Panic was averted when the police arrived on the scene. Metropolitan is one of a chain of houses operated by the Coston Booking Circuit.

"Chauve-Souris Club," dispensing Russian food and atmosphere, is the latest wrinkle in local night life. Place features a Balaleika orchestra with Russian and Gypsy performers. Leon de Modeff managing.

Belpark, L. & T. house, started a sound policy this week. Circuit calls its wired houses the "Greater Talkie Theatres."

Cube theatre, organized by colored students at the University of Chicago, is presenting a series of plays on negro life.

Practically all local fair bookers attended the Wisconsin Fair meeting in Milwaukee last week.

Ernie Young is booking the entire floor show at the Frolics cafe, Miami.

Woods is dark until Jan. 14 when "This Thing Called Love" opens. Great Northern is also closed until Jan. 20 waiting for "Music in May," imported operetta. Grand Opera House is another that's dark.

McMahon, formerly with Cooney Bros., is pres. Leo Bertelle, theatre operator, is sec.-treas. Symphony using stage band presentations Saturday and Sunday and straight picture policy weekdays. Harry Williard is house manager; Clyde Hood booker and publicity.

"Desert Song," at the Majestic, has discontinued mid-week matinees for its last two weeks.

Shuberts decided to postpone the opening of the new Apollo, previously set for Jan. 20. "White Lilacs," picked for the starter, has been switched in its route.

Looks like the Central, now dark, is doomed to stay that way. Ralph Kettering has the Central. He is ready to unload the remainder of his term, expiring next September.

First RKO house in town to start sound policy will be the Belmont, neighborhood, with RCA Photophone within the month.

When the new Apollo is opened by the Shuberts shortly, Louis Judah, it is said, will be manager of the house, and Pete Stroth treasurer. Judah formerly was manager of the Diversey.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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CINCINNATI

By JOE KOLLING

Shubert—"Golden Dawn."
Erlanger-Grand—"Dracula."
Taft—Stuart Walker stock.
Cox—National Players stock.
Albee—"Show People"—Vaude.
Palace—"Goodby Kiss"—Vaude.
Empress—"Mischief Makers" (bur).
Capitol—"Sins of the Fathers."
Lyric—"White Shadows" (2d week).
Keith's—"Air Circus."
Strand—"Women They Talk About."

New year ushered in with the usual amount of whoopee. All hotels and suburban cafes jammed 'em at extra tariffs. Joy juice as abundant as any time since prohibition and at lower prices than in recent years. No fatalities from bad hooch or attendant disorders.

"My Maryland," a repeat at the Shubert last week, attracted lightly after New Year's Day matinee. All downtown movies and the two vaudfilm houses, however, grossed heavy.

Sammy Watkins' orchestra ends 16 weeks at the Hotel Gibson Jan. 9. Ted Weems starts indef run the following day. Jose and Suzette, dancers, and Mary Braun and Homer Bernhardt, singers, hold over as floor entertainers.

Strand is now playing sound pictures, the last of Harris-Libson and Heidingsfeld theatres to be wired. The Roosevelt, colored house, playing pictures and Negro road shows and vaude, also wired.

MONTREAL

His Majesty's—Lectures.
Princess—"5 O'clock Girl."
Capitol—"A Woman of Affairs."
Palace—"Wings" (2d week).
Loew's—"Someone to Love."
Imperial—"Do Your Duty."
Strand—Changes (film).
Empress—Changes (film).
Orpheum—"Peg o' My Heart" (stock).
Gayety—"Naughty Nifties" (bur).

Closing days of 1928 were not permitted to go by without a last-minute wallop at the movie theatres. An appeal against the decision entitling theatres to open on Sundays was filed with the Court of Appeals Prime Minister of Quebec is behind the move.

Capitol took first prize for grosses New Year's midnight shows, with Loew's a close second. Former collected over $4,000, with Loew's just under that amount. Palace put on $1 show and was well below either figure.

Princess, picture house in Quebec city, was partially destroyed by fire Dec. 26. Damage is estimated at $20,000. House had previously been twice damaged by fire.

MEMPHIS

By W. D. BOTTO

Olga Worth stock closed at Kempner, Little Rock, Ark. Trying to get Lyric.

Percy Dunn and Nancy Fair of the Lyceum stock left for Los Angeles via auto route.

Memphis has more theatres now than is needed. Still they are building two more in the suburbs.

Lyric closed again. Smith Baley musical stock last three weeks.

Fight for business between Pantages, Loew's State and Orpheum getting plenty warm. This town will not support three vaude houses. Orpheum newest.

Flu hurt business.

LOUISVILLE

Brown—"Shanghai Gesture" (road).
Gayety—Mutual bur.
Loew's—"Interference."
Mary Anderson—"Abie's Irish Rose."
Strand—"My Man."
Alamo—"Little Wildcat."

A. B. McCoy, manager of Majestic until closed Jan. 1, associated with David E. Dow, K-A-O manager, at the Rialto.

Mrs. Sarah Ann Bourlier, 83, who died here last week, was the widow of Col. Al Bourlier, for many years manager of the old Masonic Temple theatre.

E. G. Thomas and Wallace A. Milan, New York, are here preparing to stage at the Columbia Auditorium, "Follies of 1929." K. of C. auspices.

Brown, after three weeks dark, opened Monday with Mrs. Leslie Carter in "Shanghai Gesture."

Raynor Lehr will bring his tabloid musical stock to the Walnut Jan. 13.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—"Abie's Irish Rose."
Temple—Cukor-Kondolf stock.
Community—"Queen's Husband."
Rochester—"The Awakening," vaude.
Palace—"Synthetic Sin," vaude
Eastman—"Submarine."
Fay's—"My Man."
Regent—"Baby Cyclone."
Piccadilly—"Butter and Egg Man."
Victoria—Stock burl.

Owen Davis, Jr., has joined Cukor-Kondolf stock as juvenile. William Faversham, Jr., is slated to come here to appear in "Free Soul" next week.

Arthur P. Kelly, publicity, Eastman, first to leave under Publix management. Going into general publicity.

Leona Powers, new leading woman of Cukor-Kondolf stock.

Plymouth neighborhood theatre, dark for some time, has been sold to Fred Braz and Harry Fisher & Co. of this city.

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KANSAS CITY

By WILL R. HUGHES

Shubert—"Good News."
Orpheum—Keath-Clayton stock.
Gayety—Mutual Bur.
Midland—"Ladies of Chance"—Shorts.
Mainstreet—Vaudfilms.
Newman—"My Man."
Pantages—"Restless Youth"—Vaude.
Royal—Pictures.

After two weeks dark at Shubert "Abie's Irish Rose," return at Missouri, switched over and completed 20th week in town. Top prices $1, lowest scale ever offered at house for regular attraction.

Looks like Orpheum, with Oberfelder-Ketcham stock and a guest star, is coming into its own. Ian Keith comes in for return, supported by Miss Ethel Clayton.

Fred Spear, looking after publicity for Orpheum for a number of years, is still on the job and as usual getting more reading matter than any other house in town.

Brilliantly lighted frames containing the cast of characters in the picture "Interference," are being tried out at the Newman this week. The idea of showing the cast in pictures, for the benefit of those coming in after the names have been flashed at the starting of the picture, was suggested by "Ace," picture editor of the Journal-Post. The frames are placed on each side of the stage, and are similar to those used in vaudeville houses. The theatre and inventor call the frames "Castographs." Favorable comments have been received from patrons who like the thought of being able, any time, to place and name the characters they are watching.

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PROVIDENCE

By J. J. SULLIVAN, JR.

Opera House—Dark.
Modern—Stock.
Empire—Burlesque.
Loew's State—"'98."
Strand—"Barker."
Majestic—"Three Week Ends" (wired).
Victory—"Captain Swagger" (wired).
Albee—Vaudfilm.
Fay's—Vaudfilm.
Carlton—Dark.

Marion Grant, erstwhile leading woman of the Modern stock, returns this week in an effort to pull more patronage to the Modern. Lucille Nikolas, Louise Quinn and John Boyd have left Providence.

Providence is yelling for musical comedy bookings but the wise boys are giving the burg the laugh. So far the legitimate season here has been a frost.

The big movie houses are cleaning up, grosses hitting new high marks.

SAN ANTONIO

By JOE M. ESTES

Aztec—"Synthetic Sin."
Palace—Stock (Gene Lewis).
Majestic—Vaudfilm.
Texas—"Sins of Fathers."
Empire—"Dream of Love."
Princess—Pop pictures (2 changes).
Rialto—Pictures.
Auditorium—Dark.

New Majestic is expected to open in the spring.

Bob Kelly, publicity man, has gone to Dallas to accept a higher position in the Publix organization.

Newspaper boys, a few publicity men and advertising writers have formed a "Fourth Estate Club" with a room in the Milam building. Club is purely social.

Town now has four wired houses. Aztec is the pioneer, the Majestic, the Texas and now the Empire.

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By HARDIE MEAKIN

Belasco—Cook musical stock.
National—"Fioretta."
Poli's—"One Mile Up."
Gayety—Stock bur.
Strand—Mutual bur.

Pictures

Columbia—"Interference."
Earle—"Synthetic Sin."
Fox—"Sunrise."
Met—"On Trial."
Palace—"3 Week Ends."

Charles Emerson Cook is utilizing local professionals with his musical stock. Last week it was Helen Ault and currently Kate Smith.

Columbia is featuring the short subject of Eddie Cantor almost as prominently as Paramount's first all-talker, "Interference."

Report has it that Roland S. Robbins, former manager of Keith's, dark, is practically set to take over the house for stock.

Co-operative concert series has flopped, calling off balance of bookings.

BROOKLYN

By JO ABRAMSON

Brooklyn—"Vagabond King."
Flatbush—"Precious."
Majestic—"Connecticut Yankee."
Jamaica—"The Harem."
Shubert Jamaica—"G. V. F."
Boulevard—"Straight Thru the Door."
Riviera—"Bad Girl" (stock).
Fox—"Submarine"; stage show.
Strand—"Home Towners."
Paramount—"Wings"; stage show.
Albee—"Captain Swagger"; vaude.
Orpheum—"The Somme"; vaude.
Momart—"Fighting White Slave Traffic."
Loew's Met—"White Shadows"; vaude.
Casino—Stock bur.
Star—Bur. (Mutual).
Gayety—Bur (Mutual).
Empire—Bur.

Revival of "Jim the Penman," with star cast at Werba's Brooklyn next week, including William Faversham, Cecilia Loftus and Jacob Ben-Ami. "The Silent House," at Shubert, Jamaica; "Good News" at Majestic, and "Vagabond King" at Flatbush next week.

New York dailies censored "Greenwich Village Follies" ad copy but Brooklyn papers let run the line, "Outstrips all big revues" and "the blushing birthmark brigade."

Margaret Wycherly directing the Brooklyn Little Theatre production of "A Bill of Divorcement," to be presented Jan. 20.

The sale of the Jamaica theatre does not affect Louis Werba, who holds a lease on the theatre and claims that business will go on as usual.

In order to boost Monday and Tuesday trade at the Majestic coupons in the dailies will allow one dollar on the price of the ticket.

Rowland Field, dramatic critic of the Brooklyn Daily Times, married Saturday to Dorothy Adelaide Howland. Mr. and Mrs. Field will live in Manhattan.

New Loew house will open on Jan. 12 in Jamaica—Valencia. This is a four thousand seater.

SEATTLE

By DAVE TREPP

President—Stock.
5th Ave.—"The Barker," stage show.
Seattle—"Interference," stage show.
Coliseum—"Riley the Cop."
Columbia—"Jazz Singer" (2d wk.).
Blue Mouse—"Awakening" (2d wk.).
Music Box—"My Man" (2d wk.).
Winter Garden—"Beggars of Life."
Orpheum—"Danger Street," vaud.
Pantages—"Submarine," vaud.
Met—"Zimba."
Embassy—"Tropical Nights."

Big publicity campaign for "In Old Arizona," at Fifth Avenue. It brought results galore. Exploitation included library cards, hotels, airplane drops and big newspaper displays.

Jay Marquis, new house manager of the Seattle, where Bob Blair is the boss, has arrived from Brooklyn, where he was with Publix.

Shelby Cole, p.a. for Pantages, is lambasting ink for Sand Point golf course.

The old, old rumor, that's bobbed up since the year one, that the government contemplates enlarging present post office building at Third and Union, and in so doing would buy the Pantages theatre, which would in turn have to seek new location, is now dead. Announcement made that the government will erect new federal building on First avenue, near Marion.

Orpheum is to make a one-night stand at Salem, Ore., playing Sundays, in near future, is report.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Rio Rita."
Saenger—"The Barker."
State—"White Shadows"; vaude.
Liberty—"Wings."
Strand—"Take Me Home."
Tudor—"Beware of Bachelors."

Tulane has but three more legit shows booked for this season. It opens with dramatic stock Feb. 5.

Report dramatic stock will be placed in the St. Charles shortly, but not by the Saengers, who have had their fill of that sort of entertainment.

Jan. 1 was the wettest New Year's on record since prohibition.

Claude M. Shugart has been appointed assistant mgr. Loew's State.

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Maurice "Lefty" Flynn, actor, in the Osteopathic hospital, recovering from an appendicitis operation.

Lowell Sherman will play the title part in "The Guardsman," produced by the Los Angeles Repertory Theatre at the Figueroa Playhouse Jan. 14.

Emil Jannings' next to follow his untitled alpine story has been set by Paramount as "The Concert," Leo Ditrichstein's stage play. No director assigned.

Al Jolson and Ruby Keeler are back in Hollywood from their honeymoon.

Sophie Tucker also arrived from New York.

Henry Duffy has scheduled four more plays for his Los Angeles houses—"This Thing Called Love," by Edwin Burke; "Courage," by Tom Barry; "Girl Trouble," by Barry Connors, and "Skidding," by Aurania Rouveroi. No theatre assignments for the various productions have been made.

For 28 years Bert Levy has been making shadowgraph cartoons and whistling on the stage all over the world. Christmas night he opened with Lupino Lane's Hollywood Music Box Revue as m. c. The next day he received phone calls from three film studios, asking if he wanted to make a test for talking pictures.

"After 28 years," he said, "they're trying to make an actor out of me!"

L. A. Repertory Theatre will present "The Guardsman," by Ferenc Molnar, at the Figueroa Playhouse for an indefinite run, starting Jan. 14

Charlie Chase, screen comic, will spend a six week's layoff in Honolulu. He returns to the studio the middle of February.

Lillian Wilson, singer, in Hollywood Hospital, recovering from appendicitis.

Bianca T. Bak, formerly on U's publicity staff, appointed press-agent at Hal Roach Studios. She is taking post vacated by Ray Coffin.

Bill Etherington, chief electrician, Granada, San Francisco, seriously ill of flu.

Robert Armstrong, actor, tonsils removed at the Osteopathic Hospital.

Kit Guard (screen) in Dickey and Cass Hospital, Los Angeles, from injuries in a hotel fight.

Frank Storm (screen) in Hollywood Hospital, recovering from throat operation.

Ed Olmstead, exploitation man at the Metropolitan theatre here, and James Nyland, house manager, sent to aid reassembling exploitation department and house staffs of the four Publix houses in San Francisco.

Ray Coffin, who recently quit handling publicity for the Hal Roach studios, now in a similar position with the John Brooks Stock Co., at the Windsor Square theatre. He replaces Jack Proctor

Richard Talmadge is in Good Samaritan Hospital for blood poisoning.

Dudley Ayers, stage actor, who has been in vaude for the past months, has rejoined the Christ's King Players at Pasadena as leading man.

Run of Edward Everett Horton's production of "Her Cardboard Lover" at the Vine Street, Hollywood, has been extended to Jan. 19. It will be followed the next day by Molnar's "The Swan," in which Horton will star, supported by Lois Wilson, Ralph Forbes, Marie Dressler, Mary Forbes, Jessie Arnold, Charles Quartermain and Mitchell Harris.

O. D. Woodward will produce Jacques Duval's "Her Cardboard Lover" in San Francisco, opening at the Geary theatre Jan. 20. He is assembling his cast and will rehearse the play here.

Reversing the current order of the day in pictures, Fox has drafted a player from the stage to appear in an all-silent film. He is John Breeden, playing in Duffy's production "Shannons of Broadway," in Hollywood, and was procured through Jessie Wadsworth. He will play opposite Lois Moran in "Ecstasy," which Ray Cannon will direct and which will have no talking sequences. It is Breeden's first screen work.

The Broadway Palace, formerly the Orpheum, has discontinued musical stock and supplanted it with regular picture house presentations.

DALLAS

By HARRY GOLDBERG

Palace—"The Barker."
Old Mill—"Scarlet Seas."
Capitol—"Uncle Tom's Cabin" (wired).
Melba—"Dreams of Love" (wired).
Majestic—"Romance of Underworld," vaud.
Ritz—"Battle of Sexes" (wired).
Arcadia—Pictures.

Bob Kelly, 22, has been made supervisor of Texas Publix houses publicity. He is a Dallas boy.

Harl Wolver, formerly of the Texas, at San Antonio, has been made manager of the Melba (Publix). Wolver recently graduated from the Paramount school of managers. R. Leach is new assistant.

Joseph E. Luckett, new manager of the First National Exchange, succeeding Leslie Wilkes, who goes to Corsicana, Texas, as manager of four houses recently purchased there by Dent Theatres.

F. F. McHenry, former manager of the Sunset, neighborhood house, is new manager of the Ritz (R&R), second run talkers. George Duncan is assistant.

Al Lever, manager of Saenger's Old Mill, remains as the only old manager in Dallas, with every house on Elm street having changed managerial hands in the last two months. He has held his position with the Old Mill for more than three years. Fay Lemmon is press agent.

SAN FRANCISCO

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Herman Wobber relinquished his duties as Pacific Coast division manager for Paramount distribution. Effective Jan. 1, he assumes general managership for Publix theatres and operation on Coast. Headquarters in Granada theatre.

Bob McQuestin is sailing Jan. 31 for Sydney for three years with Union Theatres as musical director at the Prince Edward, pictures and vaude.

La Argentina, Spanish dancer, appeared at the Geary for a single afternoon concert and sailed the following day for a tour of the Orient.

Dan O'Brien, rated as the best chief of police this burg has ever known, was retired on pension following his recent breakdown, and shortly after he had been granted six months' leave. The chief has gone to Los Angeles temporarily in an effort to regain his health.

Walter Gilbert, for the past two years stage director here for Henry Duffy, is leaving soon for New York.

Charles Hugo, who took a circus to the Orient two years ago, returned here on the Korea Maru. He announced he was bringing the Princess Agreneva Slaviansky Royal choir of 35 voices (Russian refugees now in Honolulu) to this country for a concert tour. Other professionals returning on the ship were Clarissa Thompson, Arlene Price and Theo. DeVoe.

OAKLAND

By WOOD SOANES

Business in the theatre quiet generally, but is showing signs of life in nearly all directions with the result that showmen are hopeful.

Lucile Webster Gleason went into the Dufwin with "The Shannons of Broadway," and will get three weeks. May Robson is to follow in "Mother's Millions" Jan. 13 with Leo Carrillo in "Lombardi" after that.

At the Fulton, Marian Mears began with "Two Girls Wanted." Showed signs of staying for two weeks, but was pulled off by George Ebey in favor of "Judy Drops In." He had intended to open with this bill done by Miss Mears in New York, but the manuscript was lost in transit.

Will King heads the next Fanchon and Marco idea at the Oakland. "Gay Paree" will be the first road show of the new year coming in for a short run under the direction of W. A. Rusco at the Twelfth Street Jan. 24.

NEWARK, N. J.

By CHARLES R. AUSTIN

Shubert—"Yankee Doodle."
Broad—"Mary Dugan."
Proctor's—Vaud, "Captain Swagger."
Loew's State—Vaud, "Me Gangster."
Newark—Vaud, "Forbidden Love."
Mosque—"On Trial."
Branford—"Naughty Baby."
Fox Terminal—"Napoleon's Barber."
Rialto—"The Barker" (2d wk.).
Capitol—"Q Ships."
Goodwin—"Revenge."
Empire—"Radium Queens."
Orpheum—"Pay Day."

Branford uses its new Vitaphone installation for the first time next Saturday with "Midnight Taxi." Proctor's follows with sound probably a week later. This will leave only the Newark and the Capitol silent.

"Pay Day," a play with a cast of 75, on Harlem life, is at the Orpheum, regularly running colored tabs and films. Irving Kaye Davis, Newarker, author of "Veils," wrote it.

Universal Finance Corporation, whose stock has been sold via the Financial Investment Company, has been raided by the prosecutor's officials and the books of both companies seized. Universal Finance Corporation has had a receiver appointed for it, although insolvency is denied. State officials have been accused of being mixed up in this case, and a lively investigation of this and other companies is going on before a legislative committee. The Liberty Surety Bond Insurance Company, whose stock is stated by one paper to have sold over radio, has been accused of fraud by suppression of the truth before the same committee by the committee's counsel, D. Frederick Burnett.

Buddy Page has returned as m.c. to the Sanford, Irvington.

TORONTO

Alexandra—"Bill of Divorcement."
Princess—Bransby Williams.
Empire—Keppie stock.
Uptown—"Interference."
Victoria—Conway stock.
Tivoli—"Terror" (3d wk.).
Pantages—"Scarlet Seas"; vaud.
Loew's—"Steamboat Bill, Jr."; vaud.
Hip—"Plastered in Paris"; vaud.
Hart House (U. of Toronto)—"Bluebird."
Massey Hall—Rabinoff, Roland Hayes, Heifetz, Prague Chorus.
Palace—"Masks of Devil"; vaud.
Oakwood—"White Shadows"; vaud.

Closing notices are up at the Victoria, where the Conway stock played to seven poor weeks. In an effort to build business at the close they brought in Helen McKellar as guest star at a reported salary of $1,600, too stiff for this town. Second stock outfit to fold here this season and will probably see the Victoria dark.

Jack Arthur of the Uptown (pictures) and George Keppie of the Empire (stock) are both playing "Interference" this week. They got together to see if one could hold over, but the result was nothing.

S. W. Smith, managing director of British Lion Pictures, is in town trying to arrange releases through Regal.

Road flop of "Golden Dawn" left Royal Alexandra with a dark week. Shuberts are shooting in American Opera Co.

Eddie Laughton, m. c. for Famous Players Canadian, has returned to the Capitol, Hamilton, after five weeks at the local Uptown. Jack Arthur's house is now without an m. c.

Theatre stocks on the Canadian markets have all been active and moving higher since the first of year. Loew's London, Ont., will bring out its 1928 statement next week. It will show the largest earnings in history. United of Montreal, United of Hamilton and Famous Players of Toronto all had big years.

William Summerville, who owns a string of independent picture houses, was elected to the board of control of the City of Toronto Jan. 1. It was his first try for the job.

Conway stock has gone in for guest stars. Helen MacKellar first in "Mudturtle," Biz not so good. Keppie stock playing to good biz.

Princess, Erlanger, legit, dark most of season, has nothing in sight. Shubert house howling for musicals.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Married Love" (2 wks).
Keith's—Vaudfilm.
Temple—Mutual bur.
Syracuse—Vaudfilm.
Strand—"Adoration."
Empire—"Last Warning."
Loew's State—"Lady of Chance."
Eckel—"Docks of N. Y."
Riviera—"Wings" (2d run).
Rivoli—Change.
Regent—Change.
Harvard—Change.
Avon—Change.
Swan—Change.
Palace—Change.
Savoy—Dark.
Brighton—Dark.

The Syracuse, Frank Sardino's downtown repeat film and independent vaude house, will sound Sunday, introducing Photophone to this city. House will retain the m. c. and stage band as well as organist, supplementing the independent vaude with canned acts. Syracuse has 2,200 seats.

John P. McCarthy has assumed charge of Loew's State here, the third pilot to handle that house since its opening less than a year ago. Saxton returns to Jamaica, L. I., to open Loew's new Valencia 4,500-seat house.

Chickie Wells, wife of T. Howard Straub of this city, former treasurer of the Temple, hits town next Sunday, when the Mutual's "Dainty Dolls" plays the Temple. She's the soubret with the show.

"Touchdown," second amateur production of the Cinema Critics Club, local film fan organization, opens a week's run at the Empire Saturday, tied on the bill with Fox's "Prep and Pep."

"Touchdown" is said to be one of the longest and one of the most costly amateur productions ever made. It will reach the screen in something over three reels, and is said to have nicked the Empire management's bankroll for better than $700. Only the titles are an outside product.

DETROIT

By JACOB SMITH

Wilson—"Strange Interlude" (2d wk.).
Lafayette—"Scarlet Woman."
Detroit—"Manhattan Mary."
Broadway - Strand—"East Lynne" (stock).
Cadillac—"Round the Town."

Pictures

Capitol—"Synthetic Sin."
Michigan—"Shopworn Angel."
Fisher—"What a Night."
Adams—"Singing Fool" (6th wk.).
Madison—"The Barker" (final wk.).
State—"On Trial."
United Artists—"The Rescue."
Fox—"Romance of Underworld."

James Robertson is ready to start mass production on his Humaphone, which he has been using since August at his Roosevelt and Cinderella theatres. Robertson recently won his suit with Western Electric and film producers, who are now supplying him with the records with their pictures.

Charlotte Meyers has a new partner, Gladys Sanderson, who succeeds Mary Tudor. The latter is the bride of Joseph Harley.

Mr. and Mrs. W. S. Butterfield leaving Jan. 19 for trip to California.

BOSTON

None of the Boston critics praised the Guild's production of "Marco Millions." Most of them gave Margalo Gillmore a severe scolding, Philip Hale of the Herald chiding her for imitating Ethel Barrymore's worst faults.

E. E. Clive has another hit at his Back Bay theatre. "The Whispering Gallery," by Percy Robinson and Terrence De Marney, English authors, had its American premiere at the Copley Dec. 31.

Repertory theatre reviving Dion Boucicault's "The Octoroon" shortly.

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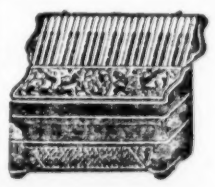

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White Bob
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Winifred Babette
Wright Geo M
Wynn Ray
Zukor Dave

CLEVELAND
By GLENN C. PULLEN

Hanna—"Music in May."
Ohio—"Royal Box."
Play House—Rep.
Gordon—Stock.
Palace—"What a Night"—Vaude.
State—"Sins of the Father"—Unit.
105th—"Red Lips"—Vaude.
Stillman (wired))—"Jimmy Valentine" (3d week).
Allen (wired)—"My Man."
Hip (wired)—"The Barker" (2d wk.).
Cameo (wired)—"The Snob."
Columbia—Bur.
Empress—Bur.
Alhambra—Bur.

All theatres here were sloughed by a flu epidemic through the holidays.

Al Freedman has resigned from Loew's Ohio Theatres as general manager of theatres. He has been connected with Loew's for 7½ years. His retirement to private life goes into effect Feb. 1, after which he will spend the winter in California.

William McBride appointed manager of the Park, succeeding Fred Barto, who resigned. McBride's previous position at the Circle is taken over by Rollin Haynes, son of William A. Haynes, general manager of Loew's Ohio Theatres, Inc.

"Interference" booked for Stillman Jan. 20.

Jean A. Lusseer, daredevil who went over the Niagara Falls on July 4, 1928, is playing local dates. Harland Fend, free-lance p. a., is booking him.

Pete Mardo, Hagenbeck-Wallace circus clown and Clevelander, has been engaged to ballyhoo "The Barker" on the stage during its run at the Hip. Theatre's lobby was turned into a carnival as a film publicity stunt.

Work has begun on Ravenna, Ravenna, O., to be built by the New Ravenna Theatre Co. A 1,000-seater and equipped for talkers.

Guild Theatre, 700-seated auditorium, is the newest addition to the ever-expanding Public Hall. It opened Dec. 31 with an amateur production of "Beggar Student."

Vance Wilmington, owner of the Norke, Akron, O., was possibly fatally wounded Dec. 31 when a revolver fell out of his pocket, the bullet going through his neck.

Aimee West, Cleveland model, may leave for New York shortly and may join the chorus in "Whoopee." Aimee may have a press agent around her home.

Three more neighborhooders here have gone talker to meet downtown competish, and another is to be wired shortly. The Variety, Variety Amusement Co. house, opened Christmas Day with Biophone. Astor, wired for De Forest Phonofilm, and the Vitaphoned Garden, also started sound policies during the holidays. Haltnorth is to be equipped for Phonofilm this month.

MINNEAPOLIS

Met—"My Maryland."
Lyceum—"Porgy."
Shubert—Stock.
Hennepin—"Loves Casanova"—Vaude.
Pantages—"Submarine"—Vaude.
Palace—Musical comedy stock.
Gayety—Musical stock.
Minnesota—"Manhattan Cocktail," Ted Lewis and Publix stage unit, "Oh, Teacher."
State—"The Barker" and stage show.
Strand—"Goodbye Kiss."
Lyric—"What a Night."
Grand—"Uncle Tom" (2d loop run).

Hennepin-Orpheum ads now carry the line "Radio-Keith-Orpheum Vaudeville."

Poor acoustics at the Lyceum hurt attendance during the second engagement of the New York Theatre Guild rep company last week, and the gross did not equal that of last season. $3 top for much of lower floor and first six rows of balcony New Year's eve. Much complaining again from seat holders, who had difficulty in hearing in the 2,500-seat house. The theatre is unsuited for the spoken drama, and particularly plays of an intimate type.

Competition for theatrical patronage is keener this week than at any time for more than a year. It is seldom that Minneapolis has such a line-up of attractions in one week as that afforded by "Porgy," "My Maryland," Marjorie Rambeau in "Anna Christie" and Ted Lewis and his "musical klowns" pitted against each other.

Al Bridge and several principals from the McCall-Bridge musical comedy stock, which closed at the Lyceum, St. Paul, because of poor business, will join the McCall-Bridge stock at the Palace here.

The organization behind musical comedy stock at the Gayety here has leased the Lyceum in St. Paul and will instal stock burlesque there.

Frank N. Phelps at the Hennepin-Orpheum here is being awarded the palm as the town's chief hard-luck artist. On two successive holiday weeks he has had his name headliner taken down with flu on him and remain out of the show.

Christmas week it was Frances White. Last week the unfortunate party was Lita Grey Chaplin, who was proving a draw. The former Mrs. Chaplin took ill Tuesday night and was compelled to remain out for several performances.

Staging of its New Year's eve party in the huge municipal auditorium instead of in its own night club, the Flame Room, and restaurants, proved costly for the Hotel Radisson, one of the two leading local hostelries, which suffered a loss slightly in excess of 2,000 smakers. The night club and restaurants were closed for the night, and everything moved to the auditorium. A crowd of 2,000 people at $7.50 per person was anticipated. Instead, there were slightly less than 800 present. The affair cost around $8,000 to stage. The hotel, however, saved considerable monetary damage which celebrators in past years always have done to the furniture and decorations in their dining rooms, so that, in the aggregate, it perhaps isn't so much out.

SAN DIEGO
By LON J. SMITH

Spreckels—Dark. Next "Desert Song."
Savoy—"Excess Baggage" (stock).
Pantages—Vaudfilm.
Liberty—Stock bur.
New California—"Riley the Cop."
Plaza—"The Little Wildcat."
Cabrillo—"Plastered in Paris."
Superba—"Three Weeks."
Mission—"Moran of the Marines."
Broadway—"Mad Hour" and "Phyllis of the Follies."
Carteri—"Our Dancing Daughters."
Bush Egyptian—"The Cop."

Flu epidemic is waning here and business was good during holidays. Spreckels, with "Rose-Marie," packed them in for five days. New California and Pantages ran up satisfactory grosses.

Ray West and his orchestra are featured at the El Cortez Hotel.

Mission Beach ballroom closed Jan. 2 for the winter season and will probably reopen in April. Crystal Pier ballroom, a mile north of Mission Beach, has been condemned because of faulty piling. Closed pending suit against concern that supplied the piling.

Liberty, warned recently, has toned down its stock burlesque and is playing to good business.

Al Lyons, m. c., has returned to the New California for an indefinite stay.

BALTIMORE
By BRAWBROOK

Auditorium—"Lulu Belle."
Maryland—"Command to Love."
Guild—"Playboy of Western World."
Ford's—"Wooden Kimona."
New Garden—R-K-O vaud, pictures.

Attendance records for Ford's theatre were broken with "Fioretta" at $5.50 top New Year's Eve and two mats. and five more nights at $4.40 downstairs.

A new Little Theatre group, recently organized here by Howard Schlesinger, is giving a series of entertainments at institutions throughout the state.

Ward Morehouse blames the b.o. slump largely on the movies and the radio. He says that old line managers have become very cautious and that the producing field is filled with local theatrical men with gambling angels.

Lionel Atwill, opening at Ford's in "Fioretta," blames the darkened legits on the lack of the "automatic draw." First-run picture houses, he says, have a regular clientele, regardless of the merit of the film fare. Legit houses once had this, but it is gone.

Par will star Maurice Chevalier instead of featuring him in "Innocents of Paris."

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